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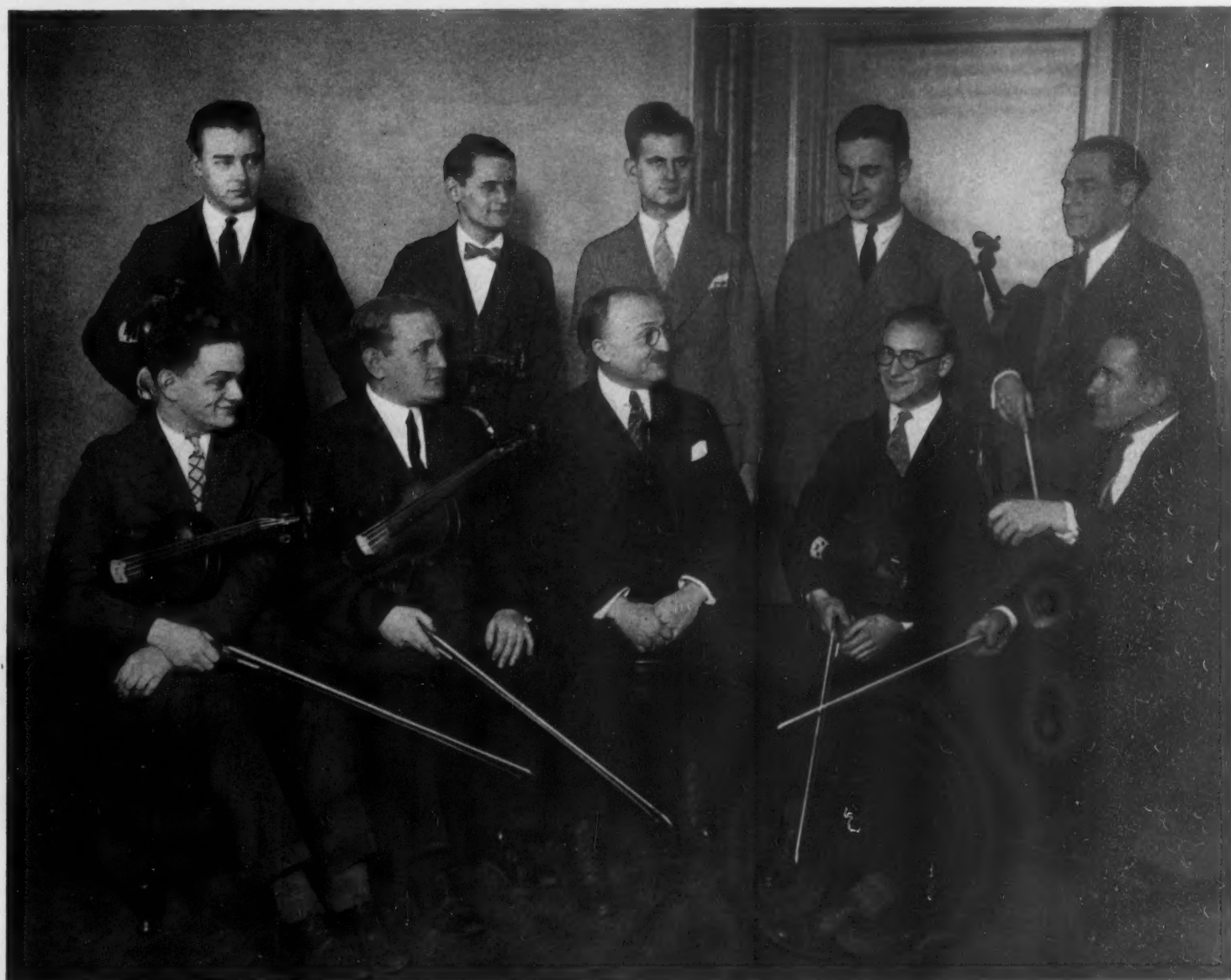
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LONDON.—The musical season has been gradually but surely reviving, after the slump that set in with the holidays. Sir Landon Ronald's Sunday orchestral concerts with the Royal Albert Hall Orchestra have met with such continuous and unequivocal popular success that this much-needed revival may be looked upon as permanent. Indeed it is not outside the range of possibilities that the orchestra, now an exile in a movie palace, may one day return in triumph to the place from which it took its name. At the last meeting of the board of the Albert Hall, a quasi-public institution, the proposition was already aired by one of the directors, who showed that the losses during the "celebrity" debauch have not been less than under the preceding orchestral uplift.

What remains now is a little more adventure in the direction of good programs. Sir Landon might well test his audience to see whether in the fallow years the soil of musical culture has not been strengthened. I believe the London audience, even on a Sunday, can do without the solo episode during which a silent orchestra listens to a miniature ballad concert from Carrie Tubbs or a similarly national favorite. Also, it could do without Grainger's Shepherd's Hey at the end of a program already made "popular" enough by Tchaikovsky's Pathétique. The most popular music today is "classical" music, in its narrower sense; and it is no heavier on Sunday than it is on Saturday!

SOPHISTICATED BOREDOM

There is nothing more boring, on the other hand, than a program of mediocre "anti-classical" stuff—program music of the pictorial variety—as was amply proven by the Royal Philharmonic's fourth concert of the 114th season. We had Mr. Rhené-Baton over from Paris to give us—presumably—authentic versions of some modern French music. If these authentic versions can do no better toward awakening our interest in the etymographic and ethnographic experiments of Messrs. Roussel (*Le Festin de l'Araignée*) and Vuillemin (*En Kernéo*), the French composers better find a disinterested foreigner to interpret them. Indeed it is difficult to say which was more stodgy—the music or the performance. However, it was interesting to note that people will applaud what is frankly a brutal orchestral noise (as in Vuillemin's description of a Breton village) when they will reject a dissonant counterpoint as "noise."

Sir Thomas Beecham's second appearance at the head of the London Symphony (Sixth concert) was decidedly more favorable than the first, being marked by a very brilliant performance of Strauss' *Heldenleben*, preceded by another work of Delius, who is being so assiduously propagated in England at present. This symphonic poem, Paris, belongs to what might be called the "Cha" (Chabrin-Chaussou-Charpentier) school of tone-painting—an effective surface description of picturesque moods. Dating from 1899, this sort of music is already old-fashioned in an age when Bach is essentially "new."

HARRIET COHEN PLAYS BACH

The Bach cult, by the way, is growing apace. The most recent of Sir Henry Wood's Queen's Hall symphony concerts consisting entirely of Bach, was by far the most successful of the entire series—so successful in fact that an extra Bach concerto concert has been added by a management that is very hungry for success. We had all sorts of concertos—for orchestra (Brandenburg, No. 3), for one and two pianos and for one and two violins. The D minor piano concerto (No. 1), played by Harriet Cohen, another of that remarkable English progeny of female pianists of which Myra Hess is the leader, was the high water mark of the concert. Young Miss Cohen's playing was refreshingly virile, inherently rhythmic, clear-cut, and technically accomplished, and she earned a great and well-deserved ovation from an audience comprising many connoisseurs.

Other recent Bach manifestations were a notable performance of the B minor Mass by the Bach Choir under Vaughan Williams, and the singing of some unaccompanied motets by the London Choral Society at which concert Lilian Stiles-Allen gave London another opportunity of listening to her gorgeously luscious soprano voice.

SINGERS

Which leads me to the subject of singers. London has been privileged to hear once again that paragon of lieder singers, Elena Gerhardt. That Mme. Gerhardt is a leading favorite in England, sharing the popularity of the operatic headliners, speaks volumes for the taste and intelligence of its public.

A notable addition to the rank of lieder singers is a young American, Herbert Swing, who made a most auspicious debut with a somewhat variegated program, including two pleasing songs of his own. He has a baritone of rich, dark timbre and vibrant quality which he handles intelligently and without the nasal production that is considered a royal road by so many singers today. His singing of Schumann's *Schöne*

Wiege and Strauss' *Traum durch die Dämmerung* entitle him to serious consideration for high interpretative honors. (Continued on page 12)

SCHUMANN-HEINK RETURNS TO METROPOLITAN OPERA

Famous Diva, in Her Sixty-Fifth Year, Heard in Das Rheingold—Magnificent as Ever—Opera House Sold Out

The first (and only) performance of *Das Rheingold* at the Metropolitan took place Thursday afternoon, February 25, in the special Ring cycle series. It was particularly in-



Elzin photo

GIGLI,

distinguished operatic and concert tenor, just returned from a transcontinental concert tour, which was a series of triumphant successes, marred only by the Black Hand threat which compelled him to give up the concert scheduled for Detroit, finished his tour with a concert at Washington on Monday evening of this week. He is now back at the Metropolitan, where he will continue to be one of the bright stars of the opera company until the close of the season.

teresting, as it marked the return to the Metropolitan as a guest artist of one who for many years was a regular member of the company. Mme. Ernestine Schumann-Heink, as Erda, came up out of the under-stage region shrouded in veils and mystery. The part was particularly fitted to the present day voice of the sixty-four-year old singer, whose vocal art is as magnificent as ever. At the end—this time the work was given as Wagner directed, without pause—there was a long series of recalls, intended to honor the distinguished contralto. The performance as a whole was very good, considering that it was put together for only (Continued on page 49)

DR. MUCK IS TO CONDUCT AT THE BERLIN OPERA AGAIN

Directorship Offered to Hans Gregor—Huberman and Buhlig Score Success—Hindemith's Virgin Given a la Mode

BERLIN.—No operatic events of importance since Bruno Walter's enchanting revival of Mozart's *Entführung*, mentioned in my last letter, demand recording. The State Opera is busy preparing Boris Godounov, and in consequence the daily performances have been limited to the operas of the ordinary repertory. Moreover, Kleiber is temporarily absent, conducting opera and concerts in Budapest. Leo Blech, who returns to the State Opera as Kleiber's coadjutor, will, according to latest reports, begin his new activity a month earlier than expected on March 1. And at the moment of writing comes the news that, besides Leo Blech, Dr. Karl Muck will return to the Berlin State Opera, at least as a guest. Hans Gregor, at one time director of the Vienna Opera, at present living in America, has been offered the successorship of Max von Schillings, and negotiations are pending.

Kleiber's seventh symphony concert at the Opera was of historical interest on account of the first performance here of two almost forgotten compositions of the eighteenth century, Haydn's overture to his opera *L'Isola Disabitata* (frequently played by Sir Henry Wood at Queens Hall, London, in recent years), and a symphony by Henri Joseph Rigel (1741-1799). Haydn's overture, written in 1779, is an interesting curiosity, showing the great master of symphony, oratorio and quartet in a field which he ploughed with great assiduity, though with little success, namely, opera. As Kapellmeister to Prince Esterhazy he wrote no less than twenty-four little operas, which were followed by several more ambitious efforts for the Imperial Opera of Vienna. A more direct appeal to the large public was made by Kleiber with a truly electrifying rendering of Schubert's great C major symphony.

MOZART'S REQUIEM—A NOTEWORTHY PERFORMANCE

The performance of Mozart's Requiem, conducted by Bruno Walter in the Philharmonic, was the most impressive ever witnessed by the writer. Walter's special love belongs to Mozart, and whenever he conducts Mozart, either in opera or in concert, one may be certain of an extraordinary performance. Walter was excellently supported by the well-trained Bruno Kittel Chorus and by a solo quartet of quite exceptional quality: Lotte Leonard, unquestionably the most prominent oratorio soprano in Germany; Emmy Leisner, the well known lieder singer; the young tenor, Fritz Krauss; and Hermann Schey, a young baritone who has quickly come into prominence and who is at present counted among the leading artists of his line here. The Requiem was preceded by Mozart's symphony in E flat, which received an admirable rendering.

In chamber music the most enjoyable event of the last weeks has been the third concert of the trio Leonard Kreutzer, Joseph Wolfsthal and Gregor Piatigorsky. The art of trio ensemble playing cannot be practised with more perfection of technique, more refinement of tone, and better musicianship. These three Berlin artists are indeed perfectly matched, and they are universally considered the most prominent trio before the public at present. Their program consisted of Brahms, op. 8, Dvorak's Dumky Trio and Beethoven's Kakadu variations.

Wilhelm Grosz, pianist, and Francis Aranyi, violinist, gave a new feature to a joint recital by playing Viennese dance music, principally waltzes by Johann Strauss, with that inimitable genuine Viennese swing, hilarity and temperament, which are in fact at home only in Vienna. The excellent Viennese artists met with well-deserved applause.

HUBERMAN AND BUHLIG

Huberman, who of late has been referred to rather frequently in my last letters, gave another recital together with his excellent pianistic partner, Siegfried Schultze, playing the César Franck sonata, Lalo's Symphonie Espagnole and (Continued on page 16)

N. F. M. C. TO CONDUCT NATIONAL INTER-STATE STUDENTS' CONTEST

To Take Place in Philadelphia Next November Under Auspices of Sesquicentennial Association

One of the most far-reaching activities of the National Federation of Music Clubs during the present season will be the elaborate preparation for a special Inter-State Student Contest which the Federation will stage next November in Philadelphia as a feature of the Sesquicentennial Celebration. State and District Contests will be held in all parts of the country during next October; following these the winners will meet in Philadelphia the second week of November for the final contest which will be adjudged by eminent musicians and critics. Prizes of \$500 each will be offered to students in voice (for soprano, contralto, tenor and bass), piano, organ, violin and cello, age limit twenty-one. Lists of required numbers will soon be published.

The above statement was made by Mrs. Edgar Stillman Kelley, president, during her recent visit in New York where she was the guest of a number of music clubs. According to an agreement made between Dr. Herbert J. Tily, chairman of the Sesquicentennial Music Committee, and Mrs. Stillman Kelley, together with their respective committees, November 11 will be the date for the grand final concert to be given by the winners, at which time each will receive a prize of five hundred dollars.

The contest will be under the direction of the National Federation Department of American Music, Mrs. Edward A. Deeds, Dayton, Ohio, national chairman, of which E. H. Wilcox, University of Iowa, is national contest chairman.

FRANCIS MACLENNAN WRITES SOME REMINISCENCES

Francis MacLennan, noted dramatic tenor, and Mrs. MacLennan, the no less noted operatic artist who is known on the stage as Florence Easton, were in Europe on a pleasure trip last summer. Mr. MacLennan was asked by a representative of the *MUSICAL COURIER* what kind of a trip they had and some details of their doings, which would be sure to interest *MUSICAL COURIER* readers. The result was the extended story, not only of this last visit to Europe, but also reminiscences of many other trips, and long sojourns. The story follows.—The Editor.

Thank you, a very pleasant trip—I might say vacation! We left New York on the Reliance in May and in the early part of June my wife, Florence Easton, gave her London recital.

We were joined on June 25 by our son, Jack, who came direct from the University of Vermont. It was Jack's second visit to London, but he was only three years old on the occasion of his first visit. We took him and his nurse with us when we went to sing a season of "Opera in English" at Covent Garden, under the leadership of that pillar of strength, musically as well as physically, Hans Richter. I shall never forget his masterly performance of the Nibelungen Ring!

We had gone over to create the soprano and tenor roles in a Ricordi prize opera called *The Angelus*. We also sang *Madame Butterfly* which, by the way, we practically staged, as the stage manager had never done *Butterfly* and we had not only sung in the first production of that opera in America at the Madison Square Garden Theater, produced by Henry W. Savage, but I had created it in Berlin in 1907—that is, the role of Pinkerton (in German), with Geraldine Farrar, at the then Royal Opera in Berlin, and my wife then sang the *Butterfly* with me for the next five years in Berlin. It was in the English Season at Covent Garden that I had the pleasure of singing the Sigmund in *Die Walküre* with Hans Richter.

Although before this we had been back to Europe twice since the great war, our visit last summer was more in the way of a vacation, and after the London recital we rented a flat in Mayfair and proceeded to enjoy one of the finest summers that London has ever had, and to renew contact with old friends and acquaintances, and we had plenty of them without counting my wife's relatives. It was in London, you know, that I met Florence Easton—she was engaged to sing small parts in the Moody-Manners Opera Company where I was also engaged to do light tenor roles. She was a slip of a girl, weighing less than a hundred pounds, seventeen years old, and this her first engagement. I was not a heavy-weight myself, and although I had been singing in concerts and church for a few years, this was my first operatic engagement.

It was at the end of this two-years' contract that we were married in London. Our wedding day was rather a hectic one. We had decided to get married at the finish of the tour, about the middle of May, but we did not wish the management to know of it until after the beginning of the London season at Drury Lane, because a clause in my wife's contract read that the management would have the right to cancel the contract if, during the term of contract, she should marry. We wanted to do this season of ten weeks at Drury Lane because we needed the money—hence all of the secrecy.

It was a Saturday, and the last night of the tour which, I said, ended outside of London. In the morning I had a rehearsal. After the rehearsal we met, and with Joseph O'Mara, a well known tenor of England, and his wife, we went to the registrar and were married; then followed a wedding breakfast for the four of us, and at three o'clock I had made an appointment to sing for Mr. Savage, who was in London at the time making up his company for the production of *Parsifal* in English, and I was engaged later to sing the role of *Parsifal*—but of that another time. After tea my young wife returned to Croyden and sang *Marguerite* in *Faust* and I went to Croyden and brought her back into London after the performance. Some wedding day!

This past summer we met some of our old English colleagues. We left for Germany the latter part of July, and went first to Hamburg, where we had spent two pleasant years before the war and one exciting one, the first year of the war.

We met our old friend, Egon Pollack, who conducted the German operas in Chicago in 1915-16 and 1916-17. Many of our former colleagues were still singing there. When we were engaged for the Hamburg Stadttheater, in 1913, Felix Weingartner and his wife Marcel, who has since died, were there, and Hamburg boasted of an exceptional producer or stage manager, Dr. Hans Löwenfeld, who was also the director. His "new Einstudierung" of *Pagliacci*, *Carmen*, *The Ring*, and many other operas, were of a very high order. I shall always have a warm place in my heart for Hamburg, for it was there that I accomplished what for years I had worked for so hard; to sing the whole Wagner repertory in German. I sang all of the first tenor roles from *Rienzi* to *Parsifal*. It was there, too, that my wife stepped into the young dramatic roles.

We had a beautiful home on Moorweiden Strasse, near the Moorweide and five minutes from the Alster. Some called Hamburg the Venice of Germany on account of the lake in the center of the city and the numerous canals—it needed only gondolas. We had three happy years there with our two children. It was in Hamburg that we met Arthur Nikisch—not only that, but we sang with him often, and, as he was very fond of the American national game of poker, he was a frequent guest at our home where we spent many pleasant evenings—and nights, one might almost say because the session usually lasted well into the wee small hours. Some mornings after a late sitting when we met at a ten o'clock rehearsal for *Tristan*, Nikisch would look up on the stage to me with an expression which said "well, do your best—you probably feel about as I do, and I'll forgive you if you are hoarse or make a few mistakes." He was a wonderful conductor and a wonderful man. It was a joy to sing with him. It was in Hamburg I learned my Brahms, Schumann and Schubert, which is also something for which to be thankful. On our return visit last summer we had a great many friends to look up. Jack could remember Hamburg, but he had forgotten much of his German. He was only nine years old when we took him down to Switzer-

land and put him in a French school in Lausanne where he stayed for four years.

After a couple of weeks in Hamburg we went on to Berlin. I shall never forget the first time we arrived in Berlin on July 4, 1907. We had been in Paris, where I had gone to sing for Jean de Reszke, as I wanted to make arrangements to study with him. After singing for him it was by his advice that we went on at once to Berlin, as he said he was sure I would get an engagement as soon as I got there, which turned out to be correct. We went quite unprepared, not knowing a word of German. You can imagine the pleasant time we had with a Berlin "Kutcher."

We went to a hotel for a few days, but friends of ours succeeded in getting us into a cultured German family. This family had been quite wealthy, but had lost all of their savings in different speculations and were forced to rent some of their rooms. We were very fortunate to get into such a fine family. There were no children. We lived with this family about nine months, and got a very good start with the German language. The head of the house spoke English, French, Dutch, Malay, or Malinsh as he called it; he had lived for twenty years in Sumatra as a tobacco planter. They have remained our very good friends all of these years.

We were not very happy the first few weeks. My wife was quite ill and we couldn't talk the language of the country, so when we received a letter from Henry W. Savage offering us the sum we had asked for to sing the soprano and tenor roles in *The Girl of the Golden West* and which he had previously refused to give us, I went to our manager and told him we would go, but he said he had arranged for me to sing for the Intendant, or director, of the Dresden Opera, and of the Munich Opera, and Intendant Von Hülsen of the Berlin Royal Opera on the following day, and I must at least sing for Von Hülsen. The following morning we went down to the Berlin Opera House, a hot day about the middle of July. We were met at the stage door by our manager and were taken to the stage. A number of people were there, women in evening dress and men in long black frock coats, one in a dress suit; they were also there to sing for jobs. When it came my turn I went out on the stage took off my collar and tie and my coat. I wore a belt and no vest. I sang the Rome Narration from *Tannhäuser* in English and the Celeste Aida in German. I was engaged before I left the theater and was offered a six-year contract, to be confirmed, after I had sung a single performance.

As I was a great Wagner enthusiast, had gone to Germany to study Wagner, and had had so much praise in my country whenever I sang Wagner, I just naturally concluded that my Rome narration had done the trick, but I learned a few days later that they thought my Wagner was terrible, but my Celeste Aida was good and this got me the job.

My first performance was *Cavalleria*, which I sang in English. We knew our operas only in English; we had two years in England and three years in America with Savage. Of course the American colony turned out for the performance, but were not prepared for the English language, so when I walked out as Turiddu and sang *You here, Santuzza, Tis Easter, Aren't You Going to Church?* and *Where is My Mother?* they gasped. Many of them told me afterwards that they had understood every word I sang, and although it was a shock at first it was a pleasure to really hear what it was all about.

My first performance was to have been *Pinkerton* in *Madame Butterfly*, but I did not care to make my bow to the Berlin public in such a role, so I asked if I could sing *Pagliacci*, *Cavalleria*, or *Carmen* first, in English, and Graf Von Hülsen said why not in English—they come here to sing guest performances in Italian, French, Danish, Dutch, Swedish. So I was billed to sing *Cavalleria* the following week. Turiddu gives one a chance to show histrionic ability and dramatic tonal color. I sang it with Emmy Destinn as Santuzza. I made a big success and got fine press comments. Four weeks later I sang *Butterfly* in German with Geraldine Farrar, the first performance of that opera in Germany, and my next role was *Rhadames* with Destinn. After Farrar left for her Metropolitan engagement my wife was engaged to do the *Butterfly*. I sang, I think, twenty-eight performances of *Pinkerton* that season and about twenty-five of *Aida*, and a few performances of *Tannhäuser*. I had gone to Germany to sing Wagner, and there I was, after two years at the Royal Opera, singing *Aidas*, *Butterflies*, *Cavallerias*, *Pagliaccis* and *Huguenots*, but only two Wagnerian roles, *Tannhäuser* and *Tristan*.

Although I did not get a chance to sing more of the roles there, I studied them diligently with Dr. Hugo Rudel, the chorus master of the Royal Opera and of Bayreuth, and I went to Edinburgh to sing the *Ring* in English without cuts. The conductor was Michel Bolling of Bayreuth fame, who afterwards succeeded Hans Richter at Manchester with the Halle Orchestra. We gave two cycles of the *Ring*—the following year I sang *Tristan* and *Meistersinger* (without cuts) in English in Edinburgh, Glasgow, Manchester, Leeds. My wife sang *Eva* and Strauss' *Electra*.

During our nine years in Germany we went to England five different seasons, singing our operas in German in Germany, and in English in England. Yes, it was difficult, but it taught us to "put the words over," as we say in our country, giving a clear diction. My first roles in Berlin were sung with Leo Blech. That was before he had become so well known as a Wagnerian conductor. His *Butterfly* was a masterpiece. I remember meeting Tito Ricordi at Covent Garden on the occasion of the production of the Ricordi prize opera, *The Angelus*, and he told me that Leo Blech's reading of the *Butterfly* was one of the best, if not the best, that he had ever heard. That was real praise, coming from an Italian about a German conducting an Italian opera. That reminds me of my nickname at the Berlin Opera in the old days. MacLennan was not an easy name for the Germans to pronounce, so I was called Mackleman or Maxelman until finally Leo Blech hit on Max, and added Lehman. So at the theater it was Max Lehman, which happened to be the name of a famous or infamous German bandit. The first time I saw Blech after the war was after the first act of *Siegfried*, which he was conducting. I went around to his dressing room and when I opened the door to an invitation of "come in," he exclaimed, "Help! Max Lehman is in my room."

Although everything looked very much the same at the Berlin Opera House, there was something missing from the

old days of the Kaiser's Royal Opera, and it was not only the lack of the brilliant uniforms in the audience and royalty in the boxes, but also the mysterious something called atmosphere. We knew the former Kaiser only as a very pleasant nobleman and a great patron of the arts—a great opera fan, especially a Verdi fan. His kind approval did everything to establish and enhance our positions at the opera.

It was after my first performance of *Aida* that I was called to his box. The third act doesn't leave the tenor very cool, nor clean, and it was then that I went, covered with the dark brown "make up." He gave me his hand, encased in a spotlessly clean white kid glove, so I had to grasp it and leave my black brown finger marks across the back of his glove. I can say here that my stock went up about 50 per cent. after my first visit, which was by no means the last one. It was after another *Aida* performance that my wife and I were both called to the Kaiser's loge (my wife was then not on the regular staff of the opera, but was engaged for special performances of *Butterfly* and this particular one of *Aida*). When he asked her why she was not a regular member with her husband, she replied that she had not been asked, for we know that all directors dislike engaging husband and wife. The following morning a contract for five years was sent her.

Afterwards, when we were called to his loge he would always greet us with "Here comes my 'Braut Paar' (married couple)."

When we left Berlin for Hamburg in 1913, not because we were unhappy but because we wanted to sing the entire Wagnerian repertory, he sent us two beautiful presents, a brooch and a scarf pin specially made for us. We still have them, and prize them, but we did not "sport" them during the war. We never knew him as the War Lord, but only as a pleasant opera enthusiast.

We saw Dr. Karl Muck, one of the greatest living conductors—older, but still the smart, faultlessly dressed Dr. Muck, with his cutting, dry humor—and he said "Do you remember the recitation in *Rigoletto* that you began a third too high?"

He liked conducting *Rigoletto* just about as much as I liked singing it, but he was not in the good graces of Von Hülsen at the time, and I was being forced into the light Italian roles when I wanted to sing Wagner. I went to him during one of the *Rigoletto* performances and asked him if he would kindly tell Von Hülsen that I couldn't sing the role, so he said "Good! I'll write him that I think you are the best Duke on the operatic stage." I guess he did not write. Possibly he wanted me to suffer with him, as I had to sing it the remainder of the season. However, I did sing the *Tristan* in Dr. Muck's last performance before he departed for the Boston Symphony Orchestra.

We left Berlin the first of September and returned to London to see our son, Jack, do his first small part in the Merchant of Venice at the "Old Vic" Theater, opposite Waterloo Station. Old Vic stands for the formal "The Royal Victoria Hall." This is one of the oldest theaters in London. In 1880 it was taken over by Emma Cons, who founded the present "Old Vic." With a few subscribers to begin with, it has gradually risen to big proportions, although one can still buy a seat for a performance of opera in English, or say, Richard the Third, for sixpence. The best seats cost only four and six, about \$1.10. The present manager is Lillian Baylis and the company is called the Vic Shakespeare Co.

Young men and women can go into the company as students if they have talent, for \$200 a year. They are taught fencing, dancing deportment, diction, and they have the chance to appear in small parts. It is a wonderful training school. Everything is done on a high artistic plan. We should have something of the kind in our country.

My wife sailed for America on September 18, and our real vacation was over. She returned for a concert tour before her season began at the Metropolitan. She also gave a New York recital in October. I stayed in London, where I had done some teaching in the summer, and I sang *Meistersinger* with the British National Opera Co. I saw Jack do small parts in several Shakespearean productions, got him well settled in London, and returned in December in time for Christmas.

I expect to remain in this country until a year from next summer. I shall teach this summer and I shall tell you later of my singing plans.

I have talked a lot more than I intended when I started, but there are still many amusing incidents in our long busy operatic lives that I haven't told. Well, I'll see you again soon.

Bucharest Likes Boris Godounoff

BUCHAREST.—Boris Godounoff, given here at the Royal Opera for the first time this season, has made a tremendous hit and has had no less than twenty-four performances already. The baritone, Sigismund Zalesky, is excellent in the title role. On the other hand Puccini's early opera, *Le Villi*, met with merely a succes d'estime.

No less than twenty-two singers at the opera went on strike to express sympathy with a colleague who had been discharged for a grave breach of discipline. However, the management summoned singers from outside, many from Milan, and was not obliged to omit one performance. After a month the strikers began to drift back, but the management took back only such as it wished to, leaving a number without employment.

The concert season has been a busy one. The Philharmonic Orchestra, under the direction of George Enesco, gives a regular series. George Enesco, before leaving for the United States, directed a concert of his own works for this orchestra. He also gave four recitals.

Among visiting artists and organizations heard this winter were the Rosé Quartet, Bertha Kiurina from the opera of Vienna, Jose Iturbi the Spanish pianist, and the contrabass soloist, Prof. Joseph Prunner, who actually won an encore for a piece by the Roumanian composer, Filip Lazar.

ALFRED ALESSANDRESKO.

Music Supervisors to Meet in Detroit

The nineteenth annual meeting of the Music Supervisors' National Conference is to take place at the Book-Cadillac Hotel in Detroit, Mich., from April 12 to April 16. Over 3,000 persons are expected to attend this conference.

A TRIBUTE TO PADEREWSKI: THE ARTIST, STATESMAN, MAN

PADEREWSKI THE ARTIST

Yours is indeed a business that is without doubt, not only pleasant to you, but to all those that come in contact with it. You sell pleasure, joy and happiness. You dispense elevation of the mind and exaltation of the soul.

And here am I, a music lover it is true, and yet musically unschooled, endeavoring to talk to you on a subject with which you are thoroughly acquainted. So, in my brief talk, on Paderewski, the artist and the man, I will attempt to give you experts, the viewpoint of the novice.

The subject assigned to me is indeed difficult. If I were a great painter, a great sculptor, a great poet, a great writer and combining all these, I were a great orator, I still doubt if I could do justice to the greatest artist and the greatest man of today.

People are accustomed to say that geniuses are born and not made. They are only partially correct. Many geniuses are born, unfortunately few of them are developed. You and I have oftentimes seen young men and young women who gave early promise of future greatness and yet later on, we witnessed as they withered away among life's dismal failures. Perhaps we had wondered what had happened. The study, however, of the lives of great men would have answered our question. Hard work, tireless perseverance and a strong will, were always the chief and main attributes of all great men. Paderewski was no exception.

A known artist before he had attained the age of manhood; a professor of music in conservatories when still very young; his restless and great soul was not content. He aspired to higher and greater achievements and he accomplished them.

He resigned as professor of music and took up further studies under the great Polish teacher, Leschetizki. He studied from sixteen to eighteen hours daily. He gave up every pleasure and every recreation.

When Paderewski was twenty-six he again appeared on the concert stage. His success was instantaneous. Over night he was acclaimed a master and a genius, superior to all. He was lionized and idolized wherever he appeared and when later, he visited America, his concert tour was an uninterrupted procession of triumphs.

No living artist can compare with him in name and in fame. No living artist can boast of so great a popularity. No living artist is so well known or has as many admirers. His is an unusual fame; but he is an unusual man. He is not an ordinary, but an extraordinary genius. He is a giant among masters, as he is a giant among men. The name of Paderewski, is not only known but is famous the world over. He has done more to make the music of the piano popular than any other man in the history of music. But then, no other man has produced such divine music from the piano.

Is it any wonder that concert halls are always crowded when Paderewski appears? Is it not a wonder that after nearly forty years of public recitals, his popularity has not waned, and that he still is the great magnet who can attract more people than any other artist?

But my friends, people who attend his concerts go to them for many reasons. Some go in order to see the artist and hear his marvelous playing. Some to do honor to his genius and many to pay homage to a great man.

There is no man living, who looks the artist, who acts the artist, who is the artist, as much as Paderewski. His flowing locks, now turning gray, his fine aesthetic face, with its noble brow, with its finely chiseled nose, mouth and chin, his slender yet sinewy frame, his erect carriage and the alert springy step, his fine artistic hands, his every fibre of body seemingly tuned to perfection, just as is the piano he is about to play.

My friends, you have the first impression of this great artist upon the stage. A silence falls upon his audience as he approaches the instrument and then, not a few polite hand claps, but a storm of applause greets him. The master strikes a few chords, looks over his audience as if with unseeing eyes. There is deathly silence in the concert hall. And then begins a musical feast fit for the gods. The crashing thunders of Jupiter, the dainty song of the nightingale, the roaring of the mountain torrent, the ripple of the murmuring brook, the slashing fury of the storm and then the soothing gentle zephyrs of the evening. It is not a man and an instrument welded together that we hear. It is an orchestra of musical instruments and of master musicians combined. He plays untiringly for two and three hours, reviving the memories of masters long since gone. His program is finished but his audience refuses to leave.

They surge forward around the stage. He appears again and again playing one encore selection after another until he is overcome with fatigue and they satiated with divine melodies.

This, my friends, is not an imaginary picture. These are scenes that you and I have witnessed time and time again.

PADEREWSKI THE MAN

So much perhaps for the artist, and now the man. In speaking of him, the man, it is necessary to divide him like old Gaul, into three parts, namely the orator, the statesman and the patriot.

It is not generally known that Paderewski is perhaps the greatest orator in the world. Those who have heard him speak, claim that he is perhaps greater than Bryan ever was. I have heard him deliver orations both in Polish and in the English language, and I can truthfully say that his English is as perfect as his Polish, and both are as perfect as his playing. When Paderewski speaks he holds the same mastery over his audience as when he plays. He is a renowned master orator in five different languages.

And now, as to Paderewski, the Statesman. There are few men in the world who are as well informed on world affairs as he. He was the chief spokesman for Poland during the war. He was in a measure the inspiration of Woodrow Wilson's Historic Fourteen Points. It was Paderewski who almost single handed fought for Poland's rights at the Peace Conference.

Colonel House calls Paderewski the paradox of Europe and among other things says as follows:

"How many of those who led in the council chambers, and in the field, history will acclaim great is yet uncertain. There are some, however, whose ultimate claim to fame is beyond doubt, and one of these is Ignace Jan Paderewski.

"Paderewski is one of the best-known, one of the most written about, and one of the least understood of those who

The members of the Cleveland Music Trades' Association enjoyed an unusual privilege at their last meeting. They listened to an address by Judge Joseph F. Sawicki, the speaker's subject being Paderewski, the Artist and the Man. Judge Sawicki's attitude bordered on reverence which perhaps others will not fail to accord after reading his exposition of a great character. His address, reprinted from the Musical Courier Extra, follows in full.—The Editor.

stand foremost among men. His genius as a musician has obscured his achievements as a statesman, as an orator, a linguist, and patriot.

"The Conference became as a fiery furnace and few survived its cruel and relentless flames.

"Of these few I should place Paderewski first. He came to Paris in the minds of many as an incongruous figure, whose place was on the concert stage and not as one to be reckoned with in the settlement of a torn and distracted world. He left Paris, in the minds of his col-



IGNACE PADEREWSKI.

leagues, a statesman, an incomparable orator, a linguist, and one who had the history of his Europe better in hand than any of his brilliant associates. Had he been representing a power of the first class he easily would have become one of the foremost of those whose decisions were finally to be written into the Peace. As it was, he played a great part nobly, and gave to the world an example of patriotism and courage of which it is always in need.

"Paderewski was one of the few at Paris who had an outlook wider than his own country. While he was for Poland and her needs if she was to become an important state, yet he was for Europe as a whole—a Europe that could live in peace within itself. Many and constant were his proposals looking to the safeguarding of the rights of minorities in the old and in the newly created states. Unlike other representatives at the Paris he never asked for Poland more than he thought was just or more than he thought she could digest. His recommendations to those having the deciding voice, if accepted, would have brought a fuller measure of Peace, not alone to Poland, but to Continental Europe as well. He saw clearly and with vision, and had the courage to combat public opinion both at home

and abroad. This—always a difficult task—was especially difficult in the conditions following the World War."

A TRIBUTE FROM ROBERT LANSING

And Robert Lansing, Secretary of State in the Wilson Administration, in his famous book, "The Big Four of the Peace Conference," says in part, as follows:

"In giving one's impressions of a personality such as I have endeavored to portray, it is difficult not to speak in superlatives. Everything about Mr. Paderewski and his career invites superlative form of expression. The beauty of his character, the fineness of his sentiments, the loftiness of his ideals, and the sensitiveness and modesty of his nature, constitute the highest impulses that control human conduct. Though this recitation of Mr. Paderewski's characteristics may seem to some to give him too fulsome praise and to exaggerate his virtues and attainments, I would not be candidly expressing my views if I said less.

"In addition to the attraction of his personality, there was an increasing admiration and respect for the man as a leader of public thought and as a diplomat who would not resort to deceit or intrigue in seeking to obtain his ends, however laudable those ends might be or however strong the temptation to use any means to obtain them. Honesty of means as well as honesty of purpose were evident in his conduct as a negotiator. Confidence in his integrity was a natural consequence of acquaintance and intercourse with Mr. Paderewski and it was the universality of this confidence that made him so influential with the delegates to the Peace Conference."

And later he adds: "So unnatural a conversion of aesthetic genius into a genius for statecraft without going through a gradual process of transformation seems to be an anomaly which defies a satisfactory explanation.

"That it took place is a fact, an extraordinary fact, that must be accepted for the simple reason that it is a fact. In history as in memory there will always live two Paderewskis—Paderewski the master of music, and Paderewski the statesman of Poland."

A GREAT PATRIOT

And now we will come to Paderewski the patriot.

No man did more for his country than Paderewski. During the war, he not only gave up his life's work, music; he not only sacrificed his whole fortune, he devoted his whole time and all his energy, all his genius, all his spirit and all his soul to the one cause, Poland.

I have seen him in action fourteen to twenty hours a day. There was no task too difficult, no work too hard. He organized the Polish White Cross; he organized the Polish Legion in this country; he organized the Polish National Committee that had raised millions of dollars for Poland's material, moral and political needs. He inspired the millions of Poles residing in America to limitless sacrifices as he also inspired the thirty million living in Poland. He alone practically financed the Peace Conference.

When he retired as premier of Poland, he was not only penniless but heavily in debt as well. A lesser spirit might have been crushed and might have surrendered, but not Paderewski. At the age of sixty, he returned to his beloved piano. He laid aside the mantle of statesman for the cloak of the artist. And the world welcomed him back into its arms, as no artist before. In private life, in the quiet atmosphere of home, one never saw a more quiet, a more genial, a more pleasant, a more kindly or a more modest gentleman. He is indeed the personification of graciousness.

In order that a small sidelight might be cast upon the greatness of soul of this great man, I take the liberty of quoting what he once said at a public gathering:

"No man, however great, can be above his nation, or beyond his nation. He is seed of her seed, a portion of her, blossom of her bearing, fruit of her ripening; and the greater, finer and the stronger he is, the closer he lies to her heart."

The Polish nation is indeed fortunate in its possession of a superlative son like Paderewski. Ages will pass, the memory of Lloyd Georges, Briands, Clemenceaus and Orlando will pass away, but the memory of this inspiring artist, statesman, orator and patriot, of this superman, will live on and on.

Paderewski sheds the lustre of renown upon the nation that gave him birth and for which he struggled so long and so well. But Paderewski is more than a great Pole. His genius belongs to the entire world. He is one of those remarkable figures, that appear so rarely in history; that are not of one nation or of one period but belong to all time and all human history.

Institute of Musical Art Concert

The Junior Orchestra of the Institute of Musical Art, New York, gave a thoroughly enjoyable program at the Institute on the afternoon of February 22. The selections included Handel's concerto grosso, No. 20, F major; the allegro from Mozart's concerto for piano in A major, played by Grace Rabinowitz, and Stoessel's Suite Antique. Dancing followed the musical program.

FIRST FESTIVAL OF AMERICAN CHAMBER MUSIC

CINCINNATI, OHIO.—The first festival of American Chamber Music in which the programs were entirely made up of American compositions was held in Cincinnati, Ohio, in January, under the auspices of the National Federation of Music Clubs and under the direction of Burnet C. Tuthill.

The success of the programs attests the fact that there is now a large enough literature of American chamber music to permit programs of varied interest and high artistic value.

The first concert was given by the Flonzaley Quartet assisted by Ernest Schelling in works which Mr. Betti, leader of the quartet, declared he would be proud to play anywhere and under any conditions. Opening with the Loeffler Music for Four Stringed Instruments, in memory of Victor Chapman, the program continued with Two Sketches based on Indian themes by Charles T. Griffes, one of which drew an encore. The evening was brought to a brilliant close by Mr. Schelling's Divertimento for quartet and piano, replete with variegated color and brilliance.

The Heermann Trio, a Cincinnati organization, presented the second concert and was assisted by Leo Sowerby, Chicago composer, in the rendition, with Walter Heermann,

of his cello sonata, now recognized as a great work of winsome beauty and a piquancy of distinctively American flavor.

The program opened with John Powell's violin sonata, Virginianesque, dashing presented by Emil Heermann and Mrs. Thonie Prewett Williams. But the critics agreed that the most important recent contribution to American chamber music was the trio in D minor by Frederic A. Ayres, which brought the festival to a close. Written at his home in Colorado Springs, the work breathes the vastness of the plains and mountains and he has used the spirit of the Indian music as an artist would, without trying to imitate exactly the barbaric rhythms.

The success of this first American Chamber Music Festival suggests its repetition in other cities by federated clubs and others. Mr. Tuthill, who is chairman of the Chamber Music Committee of the Federation of Music Clubs, as well as founder of the Society for the Publication of American Music and general manager of the Cincinnati Conservatory of Music, will be glad to aid others with plans and information for carrying out similar concerts in other cities.

ST. LOUIS, MO.

St. Louis, Mo.—The tenth pair of symphony concerts opened with Mozart's overture to the Marriage of Figaro. Then came Beethoven's D major violin concert played by Michel Gusikoff, concertmaster of the orchestra, whose artistic ability and popularity with his audience was evidenced by much enthusiastic applause. For the modern part of the program Mr. Ganz gave Schelling's fantasy for orchestra, A Victory Ball. The latter half of the program consisted of the Good Friday Music from Parsifal and the Tannhäuser overture.

The thirteenth "Pop" featured Mrs. Pasmezoglu, a local soprano, as soloist. She sang an aria from The Barber of Seville and a group of songs with piano accompaniment. A well chosen orchestral program included two movements from the symphonic suite, Americana, of Victor Kolar.

The idea of bringing works, given at the regular pairs of concerts, to those who attend the lighter type of concert on Sundays was put into practice last week, when not only the orchestral number, Gwendoline, of Chabrier, was repeated, but Miss Wagner, the soprano, sang Gounod's aria from the Queen of Sheba, which was heard earlier in the season. Miss Wagner shared honors with Mr. Leere, first horn player in the orchestra, who gave part of a concerto for horn by Mozart. The orchestra played Chopin's Military Polonaise, excerpts from Carmen and a number of lighter encores.

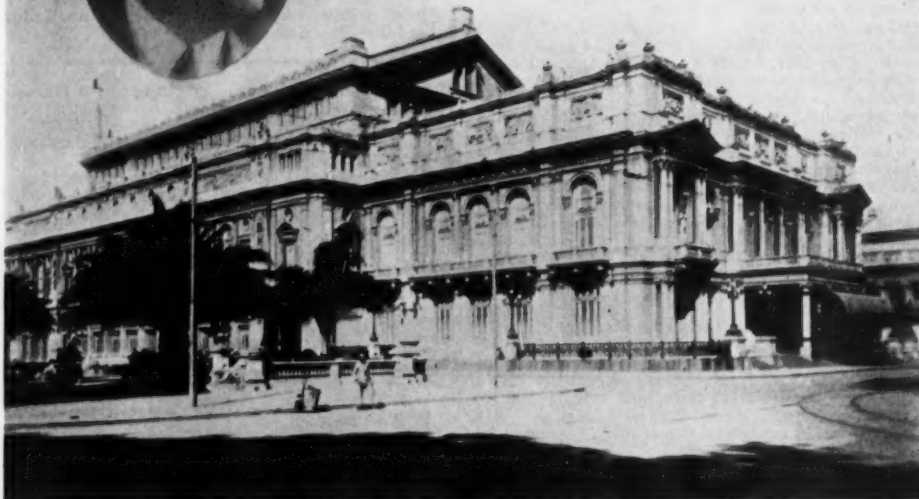
With Royal Dadmun as soloist, the ladies of the Morning Choral Club, directed by Charles Galloway, gave their first evening concert of the season on February 9. Mr. Dadmun's selections covered a range of lyric songs agreeably presented. The work of the club was unusually interesting and bears tribute to the earnest work of its members and their leader.

On February 10, John Philip Sousa and his Band, with Marjorie Moody, coloratura, as soloist, gave a concert to a sold-out house. An enthusiastic audience demanded march after march as encores.

Guy Maier and Lee Pattison gave a recital at Principia, February 12. The program included variations on a theme of Haydn by Brahms which the latter found jotted on a scrap of paper in an old musical library. Interesting numbers were a discordant Polka of Casella; Mr. Pattison's arrangement of the Arkansas Traveller, and an Irish Dance by Dorothy Gaynor Blake who was obliged to accept applause with the artists.

Leff Pouishnoff gave a splendid performance on February 12. Unheralded by the press he fairly swept his auditors off their feet by his brilliant technic. It is to be hoped that he will return soon.

The appearance of the Minneapolis Orchestra, under Henri Verbrugghen, proved a fitting finale to the course



A BEAUTIFUL OPERA HOUSE: TEATRO COLON, BUENOS AIRES.

where the one important annual season of opera in South America is held each summer. This year the impresario Ottavio Scotto (insert), has engaged a fine company, as reported in last week's issue of the MUSICAL COURIER, including such stars as Muzio, Branzell, Schipa, Franci, Ruffo, and conductors Reiner and Serafin. The opening performance will be Boito's posthumous opera, Nerone, on May 22, with the entire equipment of the original production from La Scala, Milan. Bruno Zirato, Scotto's New York representative, is busy arranging for the transportation of those artists of the Metropolitan and Chicago companies who sail from here.

offered by the Civic Music League. For some reason St. Louis has seldom been favored with visiting orchestras, and it remained for this organization, under the management of Elizabeth Cueny, to provide an evening's entertainment filled with intellectual and emotional appeal. The program, which ran the gamut of orchestral ability, comprised Beethoven's Leonore overture; Brahms' second Sym-

phony; Siegfried's Rhine Journey, and Funeral March from the Götterdämmerung; variations from Schubert's quartet, Death and the Maiden; Moussorgsky's prelude to Khowatchma, and Berlioz' Rakoczy March from the Damnation of Faust. E. K.



"The beautiful quality of his voice, his excellent musicianship, fine diction, and highly intelligent interpretations, brought enthusiastic response from the audience."—Atlanta Journal.

Frederick Gunster.
TENOR

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" 14	Toledo, Ohio	Coliseum
" 15	Cleveland, Ohio	Public Auditorium
" 16	Pittsburgh, Pa.	Syria Mosque
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Middleton at Bush Conservatory Summer School

Arthur Middleton, American baritone, who has recently returned from his second tour of Australia and New Zealand, and who has conquered the public of the Antipodes as completely as he has won his audiences in the United States, is announced as a member of the Bush Conservatory Summer School faculty.

The international fame of this American singer will lend brilliancy to the Summer School session, under the leadership of President Edgar Nelson. The acknowledged artistry of Middleton and his wide popularity have created a large advance demand among professional singers throughout the country for coaching and interpretation with this distinguished artist.

Distinction of style and interpretation—the indelible stamp of the successful concert artist and a characteristic which has made Middleton one of the leading recitalists among American singers, is a feature of Middleton's work as a teacher.

Vocal teachers and professional singers find in his work the inspiration of an artist whose concert bookings are so many that he can find only the summer months for teaching.

Oratorio interpretation will be featured at the Summer School by Middleton and President Edgar Nelson—a unique association by two masters of traditional authority in the interpretation of oratorio—one from the soloist and the other from the conductor's viewpoint.

The approaching Summer Term of Bush Conservatory, which opens for the five weeks' session on June 30, will be the largest in the history of the Chicago music school. The advance registrations for Middleton and the other artist-teachers of the faculty and for the normal classes in all departments, has been exceptionally heavy.

Master Institute Presents Junior Pupils

Junior pupils of the Master Institute of United Arts, New York, appeared in concert on February 13. Assurance and charm were shown in the numbers of the three tiny pianists, Bernice Feltenstein, Gladys Needles and Blair Hawes, and Kalman Getter, violinist, who opened the program. Marjorie Sable, Arthur Hollander, Jack Feldstein, all pianists, gave evidence of musicianship. Good sense of form and tone distinguished the work of Lucille Kaminsky, Gertrude Minden, Ethel Bauman and Clara Bernard. Fine interpretation and fluent technic were also evident in the numbers of Edward Trestman, Alice Faurebach, Leonard Sable and Selma Cashman. Two violinists, Nathan Traumann and Ralph Hollander, showed sure intonation and evenness of technic, while serious artistic abilities and fine sense of phrasing added interest to the work of Frieda Lazaris, Lillian Lehman, Jeanette Binder and Isabel Gordon. Skill as well as brilliancy of tone effect gave fine strength to the ensemble numbers, which included two trios, one presented by Norman, Ralph and Arthur Hollander, and the second by Alice Goldberg, Jeanette and Irving Binder; and three piano duets played by Ethel Bauman and Edward Trestman; Dena and Martha Behrman and Minnie Hafter and Frieda Lazaris. Artistic poise was seen in the playing of Alice Goldberg and Minnie Hafter, who closed the program.

The pupils appearing were students of Mr. and Mrs. Maurice Lichtmann, Esther J. Lichtmann, Ethel Prince Thompson, Max Drittler and Edward Young of the piano department; William Coad, Herman Rosen and Gustave Walther of the violin department; and Percy Such of the cello department.

CLEVELAND, OHIO

CLEVELAND, OHIO—A pretentious program was given by the Cleveland Orchestra at its twelfth pair of concerts in Masonic Hall, February 4 and 6, when the Orpheus Male Choir, under the leadership of Charles D. Dawe, joined with the orchestra in performing the Liszt Faust Symphony. Nikolai Sokoloff gave a masterly reading of this exacting work, drawing a fine mood-picture with each movement and playing the second movement with grace and delicacy. An ensemble of nearly 100 voices joined in the great finale, with the tenor solo by Stephen D. Carrier, and Arthur Shepherd at the organ, in volume of tone that rang exultantly through the hall and aroused the listeners into extravagant expressions of delight. The other half of the program was given over to the work of Russian composers. Stenka Razin by Glazounoff was played for the first time locally, but this, like the Enchanted Lake by Liadoff that followed it, was received with but lukewarm enthusiasm.

The Chamber Music Society of Cleveland presented the Elshuco Trio of New York in the ballroom of Wade Park Manor, February 9. The trio, composed of Aurelio Giorno, piano; William Kroll, violin, and Willem Willeke, cello, played an interesting program that included the Brahms trio in C minor, the F major sonata by Richard Strauss and Pizzetti's trio in A major. The last named was by far the most enjoyable number of the evening and in it the trio did its best work.

Altogether new to Cleveland was Bianca del Vecchio, pianist, who came as soloist at the evening "pop" concert of the Cleveland Orchestra in Masonic Hall, February 14. The allegro from Tchaikowsky's piano concerto No. 1, was the "big" work, in which the artist did a rousing, sonorous, showy piece of work, displaying adequate technical equipment. In her second appearance, playing Brahms' intermezzo in E flat minor, and Ravel's exquisite Jeux d'Eau, she played delightfully. Especially in the Ravel number did she prove her worth. The orchestra, under the baton of M. Sokoloff, played the Leonore overture No. 3 by Beethoven, two movements from Rachmaninoff's second symphony, the Prince Igor dances by Borodin and the prelude to The Deluge by Saint-Saens, with violin solo by Arthur Beckwith, concert-master of the orchestra. E. C.

Franco de Gregorio's Pupils Busy

Anna Lodato, coloratura soprano, sang recently at the Biltmore Hotel, New York, being heard in the cavatina from



FRANCO DE GREGORIO.

the Barber of Seville, and she also sang a group of English ballads at a concert at the Lyric Theater.

Harry Lawes, English basso, has been engaged for some concert work in this country, and is also busy preparing for his song recital at Chickering Hall, when he will be assisted by Miss Lodato and Vito Nanna, tenor, who is also a pupil of Mr. de Gregorio.

Activities of Lyman Almy Perkins

The special summer master class to be conducted at Norfolk College, Norfolk, Va., by Lyman Almy Perkins, teacher of voice, Pittsburgh, Pa., is scheduled for July 7 to August 18, inclusive. It is arranged in conjunction with the Conservatory of Music and School of Dramatic Art of the College and marks a progressive step in giving to Norfolk's summer colony opportunity for intensive study. President M. G. James is one of its most enthusiastic promoters.

On the occasion of the 1517th free organ recital of Caspar Köch, city organist of N. S. Pittsburgh, Mr. Perkins presented the MacDowell Quartet in the opera Martha in concert form. The quartet consists of Caroline Bracey, soprano, Mrs. L. Wallace Ohl, contralto, Arthur Ray Davis, tenor, and E. Clair Anderson, bass. The performance was highly successful and will be followed by a similar performance of Tannhäuser at a later date. The Pittsburgh Choir Ensemble, Mr. Perkins director, presented the cantata, The Hound of Heaven, Stewart, in a radio performance, which is scheduled for another hearing on March 19.

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MARIE SUNDELIUS TELLS OF SCANDINAVIAN TOUR

One of the Happiest Events of Her Career, She Says—Well Received Everywhere—Gave Four Different Programs in Stockholm—Elected First Honorary Woman Member of Famous Orphei Drängar Choir—Gifts Aplenty

Marie Sundelius has never looked better in years than she does now. And the main reason seems to be that her recent tour of the Scandinavian countries acted as a marvelous tonic. Sundelius was so cordially received by old and new friends and fêted wherever she sang or visited that she came home only a few weeks ago with a new lease on life. Merely to mention her twenty-seven concerts between October 15 and December 9, brings a joyous smile to her charming face—and the telling of many interesting incidents.

HAPPY EXPERIENCE

"I experienced one of the happiest events of my career," said Marie Sundelius, seated in her attractive New York apartment. "I went away up north, to the highest mountainous part of Sweden. A most delightful spot is Arvika, where there exists a small artistic colony, most prominent among its members being Fjeasted, a well known painter, whose works will be exhibited here soon. There we experienced marvellous weather, it being about twenty-four degrees below zero. The fir trees were heavy with snow, gorgeous in appearance, and the sun shone brightly, with not the least trace of wind.

PAINTER ATTENDS CONCERT

"Fjeasted came to my concert at Arvika, with his wife, a charming woman, and despite all the frigid weather conditions presented me with a bouquet of the sweetest smelling lilies of the valley.

"In Sweden everyone takes plenty of time for everything, and I did the same, but as soon as I reached America and started off almost at once on my concert tour, I found myself running, as of old, to catch trains, and now I say to myself: 'Take it easy, you'll get there just the same!'

FOUR CONCERTS IN STOCKHOLM

"In Stockholm I gave four different programs. What sort of songs? Well, in Sweden you can't give anything that isn't fine. If one does, they won't come to the second concert. They like real solid music, and it is difficult to lighten up one's program. The most favored composers are Schubert, Schumann and Brahms, but they also like Strauss, Handel and others. At my last recital in Stockholm, I gave some Swedish folk-songs which are so beautiful.

AT UPSALA COLLEGE

"I enjoyed immensely my concert at the famous Upsala College, located near Stockholm, with the town's inhabitants of about 10,000. I was soloist there with the great Orphei Drängar Choir, founded in 1860, whose present director is Dr. Hugo Alfven. This choir has sung with success all over Europe and has taken many prizes in Paris. As would be expected, it is comprised of the pick of the college singers, and they do beautiful work.

ELECTED HONORARY CHOIR MEMBER

"I am very proud to tell you," she continued with a smile, "that after my concert they elected me as the first honorary

woman member of the choir. To add to the occasion, several of the boys carried me in a gold chair up three flights of stairs to my suite in the hotel, with the others following and singing The Students' Happy Days, by Bellman. When



MARIE SUNDELIUS

we arrived on the third floor, they asked where my room was, and I said: 'To the left! But I should have said Right!' So they carried me all the way back again, much to my friends' amusement, who claimed I had done it purposely as I was so crazy about being carried about on a gold chair.

"I saw the oldest bible in the world, kept in the old library—Carolina Rediviva. It is difficult to see, as they guard it

very carefully, so many attempts having been made to steal it."

Mme. Sundelius told the writer how the Vereland Society of Stockholm broke the rule and invited women to their Xmas party, because they wanted Selma Lagerlöf, the illustrious author, and herself as their special guests. The refreshments included no less than seventeen different kinds of bologna. Mme. Sundelius expressed great pleasure in meeting, for the first time, Selma Lagerlöf, whom she describes as a beautiful woman, who wears some exquisite old jewelry—family heirlooms.

GIFTS

Mme. Sundelius has brought back with her some finely bound volumes of various native authors, but one volume she prizes highly is an autographed copy of Sven Hedin's My Life as an Explorer. Mr. Hedin is the Asiatic explorer of note, who is said to be the only man to have gone into certain Russian and Asiatic deserts.

Another gift received by Mme. Sundelius was an original letter written on May 12 of either 1880 or 1881, to Consul Ehrenborg by Jenny Lind, who was then residing in South Kensington. The letter invited the Consul to England to Lady Somersetshire's ball. Consul Ehrenborg, a great admirer of Jenny Lind, and now of Marie Sundelius, presented her with the valuable Lind letter for Christmas. In another town, famous for the manufacture of cutlery, instead of presenting the singer with the customary flowers, she received exquisite knives of various styles bearing her monogram.

When Mme. Sundelius sang in Halmstad, she was amazed to receive a bouquet of flowers bearing the card of "Tacoma Larson." Inasmuch as Mr. Larson is the secretary of the Western Division of Swedish Singers in America, whom the singer had last seen when she gave a concert in Tacoma, Wash., she was rather surprised, upon investigation, to find Mr. Larson had been in Halmstad last July, and knowing that Sundelius was expected there sometime in the fall, left an order with the florist to send her the nicest bunch of flowers he could make up, when she gave a concert there. It was just these sort of delightful little happenings that, added to her own artistic successes, made her visit to her native country such a pleasurable one.

Another American Triumphs in Belgium

PARIS.—Mlle. Miloradovitch, young American soprano, made her European debut as Santuzza in Cavalleria Rusticana at the Royal Opéra in Liège. Her reception was enthusiastic both on the part of the public and the press. The daily newspaper, La Meuse, writes: "An intelligent artist with an excellent voice of a warm quality." In the Gazette de Liège: "What beautiful outbursts of voice. What limpidity on the highest notes, what warmth in the depths of lamentation! And adding the gesture to the word, Miss Miloradovitch gave her impersonation an intensity of emotion rarely seen. Her success was complete, total and enthusiastic." Miss Miloradovitch has had several offers for further dates both in Liège and other Belgian cities and these are now being arranged.

N. DE B.

"A new star in the pianistic heavens"

(Lokal Anzeiger, Berlin, October 2d, 1924)

"In a line to become one of the lionesses of the season"

(New York American, November 21st, 1925)

"WILL CONQUER ALL THE CONCERT AUDIENCES IN THE WORLD."

(Die Zeit, Berlin, September 26, 1924)

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PHILADELPHIA

"Was given a great ovation"

(The Philadelphia Record, February 11th, 1926)

"Rouses audience to enthusiastic pitch"

(Evening Public Ledger, February 11th, 1926)

"Again showed her extraordinary ability in the Academy of Music"

(The Evening Bulletin, February 11th, 1926)

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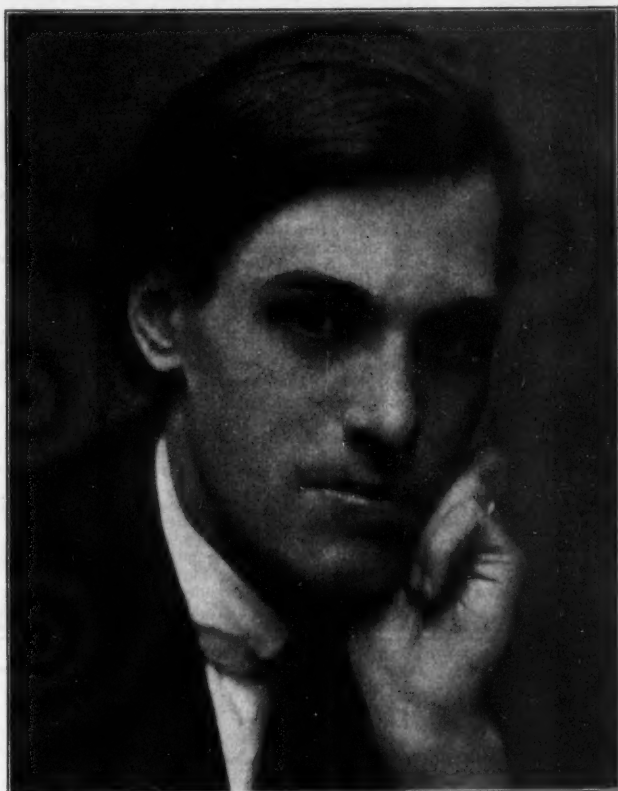
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A colossal genius of the piano.

James Davies, Minneapolis Tribune, Feb. 8, 1926.

Brailowsky seems rapidly to be moving into the position as Rubinstein's first true successor.

Victor Nilsson, The Minneapolis Journal, Feb. 8, 1926.

A veritable Heifetz of the keyboard.

New York Sun.

Brailowsky is an artist of patent sincerity, musical in his instincts, a technician admirably equipped.

Lawrence Gilman, New York Herald Tribune.

Brailowsky gave the music fresh interest and feeling by his emotional interpretation. . . A pianist with exceptional resources of tone and color and musical temperament. . . A guardian of the true principles and secrets of his art.

Olin Downes, New York Times

He is technique, tone, temperament, mentality, the soul and body of music.

Herman Devries, Chicago Evening American.

Respect for such piano playing as we heard last night causes us to stand with head uncovered and salute Brailowsky as one of the greatest and most sincere artists it has been our privilege to hear.

Joseph Maerz, Macon Daily Telegraph.

A virtuoso whose music has a glitter, a dash, a momentum that might be compared to a brook bubbling swiftly over rocks.

Paul Morris, New York Evening World.

A large audience applauded each and every thing he set before it, spurring him with noisy approval to repeat several pieces.

Pitts Sanborn, New York Telegram.

Like Paderewski this younger piano charmer might be said to be a player for the public. His audience yesterday lauded and applauded him almost without limit.

Leonard Liebling, New York American.

He is tall, poetic looking, and gives no hint of the tremendous power and overwhelming prowess that makes him undoubtedly the greatest of the younger pianists.

Buffalo Courier.

He is a spectacular youth—as pale-faced as possible, no doubt, for one with such power in his wrists and arms.

Archie Bell, The Cleveland News.

He is all polished steel and nervous energy and fire.

Edward Moore, Chicago Tribune.

An amazing pianist. . . It is hoped we shall hear him again, he has much to tell us.

Harvey Gaul, Pittsburgh Post.

Among the numerous virtuosos of the pianoforte there is probably no more remarkable personage than this Brailowsky.

St. Paul Daily News.

He is the pianist of the moment. He has everything—grasp of the music, poetic feeling, the power of projecting his interpretations to the public, an astonishing technic. Each time he plays it becomes more certain that he is made of the real stuff and, musically speaking, has staying power.

Karleton Hackett, Chicago Evening Post.

He can do what he wants with his technic and he uses it for the making of remarkably fine music.

H. P. B., The Star, Montreal, Canada.

Puts a thrill into a piano recital.

Irving Weil, New York Evening Journal.

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MASON & HAMLIN PIANO

AMPICO RECORDS

LONDON

(Continued from page 5)

Of Stewart Wilson, the intellectual English tenor, I have so frequently spoken before that a mere mention of his recent recital (with Lucia Young) will suffice. Mme. Valentina Aksarova, a Russian prima donna of remarkable accomplishments, gave an evening of Russian music of which the latter scene from *Eugen Onegin* was the clou. Negro spirituals being still the fashion in London, the recital of the Southern Trio—three American colored singers—drew a generous and appreciative audience.

ERIKA MORINI—A PUZZLING CASE

An old favorite who returned after a prolonged absence is Joseph Hislop, who drew, jointly with Erika Morini, only a fair Albert Hall audience, less than Elena Gerhardt and the Léner Quartet. Gratifying as is the growing appeal of the most serious music, one is led to ponder upon a public able to withstand the blandishments of so true-blooded a musical phenomenon as Morini. True, both at the Queen's Hall, as Sir Thomas Beecham's soloist with the London Symphony (Goldmark concerto) and at the Albert Hall the audience was delirious in its applause, calling the wonderful girl back as much as a dozen times. Yet the criticisms in the first instance were certainly less enthusiastic than those of a Mr. Catterall at the previous concert; and after the Albert Hall concert one notice gave about fifty lines to Mr. Hislop to four for Miss Morini. Can it be that the box office demand is guided by these particular notices?

PIANISTS

There has been rather less doing in the pianistic field than usual. Irene Scharrer's farewell Chopin recital before her first visit to America was duly appreciated by a good-sized Queen's Hall audience. In the more delicate, lyrical things especially, such as the D flat Nocturne, Miss Scharrer exercised an irresistible charm. Upon Lyell Barbour, a young American, who gave the first of three recitals with good success, I shall report later on.

Rather an exaggerated place was occupied in recent weeks by Ricardo Viñes, Spanish pianist, whose chief claim to eminence lies in the fact that Debussy, Ravel, and other modern Frenchmen and Spaniards have dedicated their works to him. No doubt as a pioneer he has great merits, but he is far from being the best interpreter of even these light-weight products of the muse, for which he pleaded with a rather heavy hand upon a recalcitrant Erard, before the Music Society, the Chelsea Music Club, the Contemporary Music Centre, and under other hospitable auspices. As soloist with the Royal Philharmonic, with the aid of M. Rhené-Baton, he contrived to make the lovely C minor concerto of Mozart one of the driest and most arid collections of notes ever strung on end.

HUNGARIANS

So much has happened in the field of chamber music that one is tempted to defer comment to a time when there is more space. The names of the string quartets now in London give one the impression that Hungary has a patent on this kind of music. The Hungarian, the Budapest, and the Léner

quartets all vie for public favor and the public is evidently not partial, giving patronage to all. The "Hungarians" and "Lénars" (two concerts each) stuck to the classics this time; but the latter played the second Bartók quartet for the radio—a bold venture indeed. The Budapesters, always ready to do spade work in a good cause, played Reger's important E flat major, opus 109.

NOVELTIES

They also introduced a new quartet of their young countryman, Georg Kosa, whose orchestral pieces were played



Vaughan & Freeman photo

HARRIET COHEN.

at the Prague Festival last year. It is vivid, live music, not "ultra" in its mode of expression, and promises well for the future of this disciple of Bartók.

The native Spencer Dyke Quartet presented a new setting of a Keats ode for baritone and strings, by P. Napier Miles, of which the subtleties were duly appreciated; William Murdoch, pianist, and Albert Sammons, violinist, did two violin sonatas by John Ireland, one of Eugene Goossens and one of Herbert Howells, perhaps the most distinguished of the lot; and Messrs. Harry Isaacs and Harry Berly gave viola

sonatas by B. J. Dale, Arnold Bax and Rebecca Clarke. The Stravinsky Octet, previously heard in private (and reported by the writer) was heard twice on the same day in different parts of London, and Hindemith's Chamber Music No. 2, also previously reported, ditto. Finally, a new series of concerts called the Concerts Spirituels has been started by the Faculty of Arts, and opened with a string quartet of Gerrard Williams, previously heard, and Arthur Bliss' Masks, for piano, played by Arthur Benjamin.

NON-GRAND OPERA

While the opera season exists thus far only in one's expectation, various "near-grand" or "non-grand" opera ventures are in progress. Thus Boughton's *Immortal Hour* has been revived once again and is drawing full houses at the Kingsway Theater (though I still cannot respond with any real enthusiasm to this transplanted Celtic Wagneriana); and the Old Vic is valiantly forging ahead with *Tannhäuser*, *Faust* and the like; while Nigel Playfair continues to delight his Hammersmith audiences with 18th century ballad opera, Bickerstaffe's *Lionel and Clarissa* being in its third month.

A new departure is the imitation of these musical antiques by modern craftsmen, and it must be admitted that in the case of "Mr. Pepys," just produced at the Everyman Theater in Hampstead, the imitation is as good or better than the original. This is a ballad opera on an episode in the life of the great diarist—by Clifford Bax (brother of Arnold), with music by Martin Shaw. A clever book, clever lines and jingles, and excellent tunes, many of them far superior—in workmanship at any rate—to those of "Mr. Pepusch" and "Mr. Dibdin" of the original ballad-opera school, make a delightful evening's entertainment, delightfully staged by the famous Birmingham Repertory Company, with Frederick Ranalow, the much-admired Macheath in the Beggar's Opera revival, in the title role.

If this success proves anything it ought to show that the age of a thing does not necessarily constitute its charm or its value. And after we have resuscitated all the old mediocrities (which can be bettered by our own musicians) people like Mr. Playfair and Mr. Alan Wade will have to "fall back" on the first-class light works of the period, from Pergolesi and Grétry to Mozart. More difficult? But what is a little coloratura among friends! Here is a real field of development for native talent. CÉSAR SAERCHINGER.

Madge Daniell Pupil Wins Triumph

Lucille Arnold, an artist-pupil of Madge Daniell (her only teacher), who has a small part in *Princess Flavia*, was called upon at a moment's notice to sing the title role in this operetta in place of Evelyn Herbert, who was suddenly taken sick with an attack of ptomaine poisoning. Miss Arnold sang the role of *Princess Flavia* so successfully that the Messrs. Shubert are preparing to cast her prominently in a new musical piece.

Miss Arnold, who owes all to Mme. Daniell's training, is still hard at work with her teacher preparing for bigger things to come. She has been on the stage only two years, and because of her beautiful voice and artistic training was chosen as understudy from the very beginning. Last season, Miss Arnold replaced Dorothy Francis in *The Love Nest*.

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Does all this and also the extraordinary demand for **GERMAINE SCHNITZER'S** playing not prove that there must be a **DIFFERENT** appeal in her personality and art? Hear for yourself and judge!

Madame Schnitzer's concert schedule is completely filled for the remainder of this season and the fall months. She will therefore be available for engagements only after her European Tour from January 1st, 1927.

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AMPICO RECORDS

CHICKERING PIANO

NEW YORK CONCERTS

FEBRUARY 22

Pablo Casals

Casals is making his way slowly. In spite of his incomparable art, the American public seems as a whole unable to appreciate him. But he had one big audience at his Town Hall recital, February 22, and he made such a success that the curtains had to be drawn and the lights turned out before the public would leave the hall. He played almost a second program at the end of his stated program. He was assisted by Nicolai Mednikoff. He played the Franck violin sonata arranged for cello, a Meditation by Bloch, Papillons by Fauré, Petit Chanson by Hure, Allegro Appassionato by Saint-Saëns, and three choral preludes by Bach-Kodaly. His art needs no description here.

Jerome Rappaport

Jerome Rappaport, a young pianist who, although still in his teens, has been heard frequently in New York, gave a recital at Aeolian Hall on February 22. His program included the Beethoven Pathétique Sonata, some Mendelssohn, Schumann, Schubert, Rachmaninoff, etc., concluding with Ernest Hutcheson's prelude, Op. 11, No. 1, and Capriccio, Op. 10, No. 2, the last two numbers being especially well played by this talented young musician.

FEBRUARY 23

Winifred Young Cornish

The second concert by Winifred Young Cornish, pianist, took place in Town Hall on February 23. Mrs. Cornish was assisted by Dorothy Brewster Comstock, violinist; Carleton Sprague Smith, flutist; and Lynnwood Farnam, pianist. The program was given over entirely to Bach. The first number was the Fifth Brandenburg Concerto for solo flute, violin and piano, accompanied with string quartet. The second was the Partita in B flat, transcribed by Harold Bauer. The third was the great B minor Prelude, Mr. Farnam's transcription made for the piano and given a first performance. Passepied, Sarabande and Echo, followed, and, in conclusion, the Concerto in A minor, written for four pianos and strings, but through the expert efforts of Mr. Farnam, transcribed for two pianos and string quartet, in which he assisted Mrs. Cornish at the second piano. This also was a first performance in this form.

The Herald calls Mrs. Cornish "a gifted pianist" and "she proved herself to be an admirable interpreter of the great master, achieving through simplicity and sincerity, plus obvious joy in her work, a singular eloquence and clarity." The Times wrote that "She played with simplicity, clarity, sense and sensibility," and she "presented her subjects with keen attention to phrasing and rhythm." The American stated that she "was brilliant and fluent." The Sun said she "played with charming freshness and a crisp clarity of tone that were wholly delightful." In fact it was one of the most interesting and thoroughly artistic concerts heard in some time. She received unanimous glowing praise from local press, which was also unusual. Her third concert will take place on March 6.

Mischa Weisbord

Carnegie Hall was well crowded on February 23, when Mischa Weisbord, violinist, made his American debut. The young artist was preceded by glowing reports from abroad and strong was the curiosity concerning his ability to equal the excellence of musicianship attributed to him. It was curiosity destined to be short lived, for with the smooth, flowing tone of his instrument, brilliant technical attainment and an intellectual grasp of his subject matter, he easily outdistanced the anticipations of his audience. He presented a taxing program, including Sinding's suite, op. 10; the Bach chaconne for violin alone; Vieuxtemps' concert in A minor, No. 5, and a group of shorter selections. The Bach number gave opportunity for the artist to prove his skill and efficiency, and he played the intricate work with true re-

gard for its technical demands. The Sinding number, which opened the program, and Vieuxtemps' concerto were of a different stamp and in these the young artist displayed a warm resonant tone and gave expressive interpretations that brought forth the hearty commendation of his hearers. The final group was most appealing and Mr. Weisbord's rendition of Erdenko's Kol Nidrei and Schubert's Moment Musical invited repetitions. But the artist concluded with the Gluck-Kreisler Melodie and Jota Navarri, by Sarasate, and then added more to his program. Kurt Ruhrseitz offered able assistance at the piano and his playing added pleasurable to the evening's enjoyment.

Alfred Mirovitch

Alfred Mirovitch, Russian pianist, who has not played here in four or five years, made his reappearance in the first of a series of three recitals at Chickering Hall on February 23. The principal numbers of his program were the Bach-Tausig toccata and fugue in D minor; the magnificent transcription by Godowsky of the A minor sonata for violin alone; the Brahms waltzes, opus 39, and the Beethoven sonata, opus 27, No. 2. In the years since Mr. Mirovitch appeared here, his art appears to have grown more pliant, softer in its contours. He still retains the notably brilliant technic, but takes less interest in it than formerly, and more in the interpretation of the music. Through all this his playing has decidedly gained in interest. A good sized audience was hearty in its applause and called for encores.

FEBRUARY 24

Helen Mennig

Beginning with a clear-cut performance of a Bach fantasia, a poetic interpretation of the Romance in F sharp (Schumann), and closing with the Schumann-Tausig Spanish Romance, the large audience present at Helen Mennig's recital in Aeolian Hall February 24, realized the presence of a gifted pianist. The half-hour long B minor sonata of Liszt showed her variety of touch, the expressive passages and brilliant octaves coming out especially well. Contrasting novelties consisted of the tinkling, pretty Reed, Reed Rustle, (Sibelius), the original Mountain Trolls (Kaski) labeled first time in America, and two modernistic excerpts by Marion Bauer. Perhaps best of all was her playing of the B flat minor scherzo (Chopin), in which she missed not one of the risky high notes, a variety of well built climaxes and appropriate sentiment marking the performance. Sustained applause brought Guion's Sheep and Goat as encore, and many flowers were presented the artist. The reception in the green room which followed was complimentary in the numbers and prominence of those present.

Bruce Benjamin

Bruce Benjamin, tenor, giving his second New York recital of the year, presented a rather lengthy program before a large and friendly audience at Town Hall on February 24. Mr. Benjamin who in first recital upon his return to this country after his European triumphs, delighted with his fresh and artistic interpretation of the lieder, confirmed the impression made at that time. His Schumann group was vigorously applauded. The balance of Mr. Benjamin's program consisted of a Handel group, some French lyrics (Delibes, Debussy, and Lenormand), four old Scottish folksongs Loch Lomond, Turn Ye to Me, Where Thou Sleepest, and I'm Wearin' Away Jean, and a more modern English group of Horsman, Endicott, Engel, Watts, and Carpenter. The Scottish group was exceptionally well received and called forth an encore.

Mr. Benjamin's vocal mannerisms are faultless. He modulated a rather large voice to the soft romanticism of Schumann in a fashion altogether admirable. His range is considerable and his passages flow smoothly and without apparent effort. He was ably supported at the piano by Coenraad V. Bos, the companion of his peregrinations through the concert halls of Europe. There was an obvious sympathy evidenced between artist and accompanist that helped to round out an exceptional performance.

Mieczyslaw Horszowski

A classic master gave a recital at Town Hall on February 24. His name is Horszowski. He is a Pole. He made a

tour of America twenty years ago as a boy virtuoso. He has spent a large part of his life in Paris and is now living in Milan. He is now back in America after twenty years of study and development, and, whatever he may have been in those early days, he is most certainly a master today, especially of the strictly classic style. His Mozart was lovely—not that this reviewer can pretend to enjoy greatly Mozart's piano music—but, still, though one may not be thrilled by the music itself, which sounds thin, one cannot but be thrilled by the clarity of this fine artist's performance. Students who are playing these sonatas as exercises will be astonished to find how much an understanding artist can make of them.

After Mozart, Horszowski played Beethoven, opus 101, and played it with the same perfect understanding and delicious clarity and poise. He then did some Debussy, warm and sonorous but devoid of sentimentalism, and a set of Chopin things with brilliant phrasing and scintillating technic. A very interesting pianist!

Paul Stassevitch

Paul Stassevitch is logical. He introduced himself in New York as a violinist; next he appeared with the State Symphony Orchestra, playing the Brahms violin concerto and a Tchaikovsky piano concerto at one and the same concert; now he has given a recital as a pianist at Steinway Hall, February 24. Mr. Stassevitch chose a program which proves, whether violinist or pianist, he is a fine musician. He began with a clear exposition of the Bach-Liszt Organ Fantasia and Fugue in G minor. Then he painted with poetry and imagination Schumann's Carnival. Next he gave the Sonata, op. 53, of Scriabin, and after that three Chopin numbers, which proved that he was no stranger to the most idiomatic compositions for the piano. There was special beauty in his playing of the Nocturne, op. 62, No. 1. The last program number, the Dohnanyi arrangement of the Nala Valse by Delibes, was done with real virtuosity; and after that the audience demanded a number of extra numbers. Mr. Stassevitch plays the violin well, and he proved that he could play the piano exceedingly well too. At either one he is excellent.

Institute of Musical Art

The thirteenth Annual Public Concert of the Institute of Musical Art was held at Aeolian Hall on February 24. The concert was given under the auspices of the Auxiliary Society, which provides a number of scholarships to enable talented students to secure a musical education. A very large and representative audience attended and enjoyed the program which bespoke of a great deal of talent and fine training. The orchestra of the Institute, conducted by Willem Willeke, is about as fine a body of young students as could be expected. Mr. Willeke knows what he wants from it and manages to get it. It is alert, responsive, has a good rich tone, especially in the violin section, and it functions smoothly. It opened and closed the program respectively with the overture to Lalo's Le Roi d'Ys, and the overture to William Tell.

Some thirty of the violins also took part in two solos for violin, one with orchestra accompaniment, a Paganini Perpetuum Mobile, and a Chaconne by Vitali with organ accompaniment. This gave one opportunity to hear the mellowness of the unified strings; the members played as one man, with sweep, broad stroke, verve, sensitive modulations, and attacks and bowing of precision. The Chaconne was especially well received, beginning with a quiet, contemplative mood and developing with majestic dynamics.

The Madrigal Choir, conducted by Margerete Dessoif, sang two numbers of Motets and three Madrigals. These were all in the contrapuntal style, the voices not only blending melodically, but also being harmoniously pleasing. The sopranos and tenors were sweet. The three soloists of the evening were Leslie Gompertz, who sang Depuis le jour from Charpentier's Louise; Olga Zundel, cellist, who rendered the Jeral concerto, op. 10, and Huddie Johnson, pianist, playing Tchaikovsky's concerto in B flat minor. Miss Gompertz disclosed a voice of lucid, limpid quality, a mastery of phrasings, and sincere interpretation. Miss Zundel played with a command of tone, brilliance, and fine schooling; her technic is sure and she gave good expression to the whole. Miss Johnson is a young pianist of talent; it was sufficient to hear her opening phrases to know that this



LOUISE HAYES-MINGHETTI



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CHEV: C. DE LANCELLOTTI

Reports of the immense success obtained by the celebrated American soprano Louise Hayes-Minghetti in "La Boheme" at the Theatre Costanzi of Rome have just reached New York. Louise Hayes studied and coached with Chev: C. de Lancellotti, the well-known New York teacher. The glorious career which led this wonderful singer to operatic stardom had its start when she appeared as Gilda in "Rigoletto" at the Royal Opera House of Malta, under the guidance of Chev: de Lancellotti who was the Impresario of that important and historical Theatre for ten years.

performer possesses something unusual. There is depth, sonority, firmness to her playing, which gives a foundation of development to her interpretations and to her tone. She further accomplishes her effects with little effort; in fact, her poise is one of her great assets. She is also capable of clear, flowing technical passages and to her whole performance there was a finish which one finds in artists of matured accomplishments. The orchestra gave Miss Johnson excellent support.

FEBRUARY 25

The Curtis Quartet

The Curtis Quartet, from the Curtis Institute of Music, organized and endowed by Mary Louise Curtis Bok, made its bow to New York music lovers at Town Hall on February 25. This quartet is made up of distinguished players—Carl Flesch, Emanuel Zetlin, Louis Bailly and Felix Salmond—all of them familiar with chamber music playing as well as being soloists of renown. They played on this occasion three strictly classical numbers—Brahms, Haydn and Beethoven—and they gave these great works such faithful interpretation that they must be said to have established themselves as a unit of importance to our present day music life. America is, indeed, fortunate in having such organizations as this and numerous others, and there need be no fear either of jazz or modernism so long as the classics can be so heard. Any attempt to analyze the playing of the Curtis Quartet must be superfluous. It possesses all of the essential attributes of chamber music playing—balance, clarity, correct intonation, musical interpretations and so on. What is more important by far is the fact that we have here another body of great musicians devoting themselves to the exploitation of the classics.

New York Symphony: Josef Hofmann, Soloist

Otto Klemperer, conducting the New York Symphony at Carnegie Hall on February 25, got through with the disagreeable part of his task as soon as possible by putting the Concerto Grosso of Krenek at the head of his program. Whether or not this was Krenek's first venture before a New York audience deponent is not sure, but for all anybody seemed to care it might just as well be his last. Strauss' Til Eulenspiegel, which came afterwards, made Krenek's piece sound even more sickly than it at first seemed.

After intermission, Josef Hofmann, Otto Klemperer and the orchestra gave one of the finest performances of the Schumann piano concerto that has ever been this writer's good fortune to hear. Two fine musicians united for the purpose of doing to Schumann as he should be done by, and the result was superb. Hofmann was called back half a dozen times, but if that smug audience had known what it was hearing, he would have been walking in and out for half an hour. To end with there was an impressive performance of the Tristan Prelude and Liebestod. Klemperer is a distinct addition to the New York corps of conductors.

(Continued on page 22)

PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

Philadelphia Exposition—\$3,000 for opera in English to be submitted before March 1, 1926; \$2,000 for symphony, \$2,000 for ballet, pageant or masque, \$500 for choral suite of three or four numbers, to be submitted before April 1, 1926. For further particulars address Henry S. Fry, c/o Sesquicentennial Ass'n., Independence Hall, Philadelphia, Pa.

Dayton Westminster Choir—Three awards, amounting to \$500 for the best a cappella compositions for chorus of mixed voices by an American composer. Contest closes May 1, 1926. Send manuscripts to Mrs. H. E. Talbot, Callahan Bank Bldg., Dayton, Ohio.

Berkshire Music Colony—\$1,000 for sonata or suite for violin and piano. Compositions should be sent, before April 1, to Hugo Kortschak, 1054 Lexington Avenue, New York City.

People's Choral Union of Boston—\$100 for part song, mixed voices, with piano accompaniment, ten minutes in performance. Open to American citizens. Address inquiries to Mrs. William Arms Fisher, 405 Marlboro Street, Boston, Mass.

Rubinstein Club of Washington—\$100 for women's choral (three or four parts) open to American citizens. Manuscripts must be received by December 1, 1926. For further information address Mrs. H. L. Rabbitt, 312 Cathedral Mansions Center, Washington, D. C.

National Federation of Music Clubs—\$1,000 for symphony or symphonic poem; \$1,000 for instrumental work written for personnel of N. Y. Chamber Music Society, not to exceed twenty minutes performance; \$500 for three part chorus for women's voices; \$200 for trio (violin, cello, piano); \$100 for cello solo; \$100 for song; \$100 for harp solo. Open to American composers. Competition closes October 1, 1926. Address inquiries to Mrs. Charles Cooper, Ass't Chairman of American Composers, Peabody Institute, Baltimore, Md.

National Association of Harpists—\$1,000 for harp solo, chamber music including harp, or symphonic poem for solo harp and orchestra; to be sent bearing motto on outside of sealed envelope, before December 15, 1926, to the Association headquarters, 315 West 79th Street, New York City.

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BERLIN

(Continued from page 5)

smaller pieces. I would have to repeat here what I have written lately about this great and admirable artist, and for this reason it may suffice to merely mention the fact of his concert and to hint at the extraordinary development of his individual art.

Richard Buhlig, years ago well known and highly esteemed in Berlin, has returned here after a long absence. The pianistic art of this remarkable American artist has now reached full maturity. It displays not only a perfect command of the technical resources of the instrument, but also a superior intellectual capacity and emotional qualities of high order. Thus his rendering of Schubert, Beethoven and Liszt was real art and most impressive.

SINGERS

A few song recitals deserve short notice. Lula Mysz-Gmeiner, for many years considered one of the leading concert-singers and well known in all European countries has given a farewell recital previous to her American tour. Her domain is the German song of the nineteenth century, which she interprets with an authority rarely equalled. American audiences will soon have occasion to become acquainted with the sterling though not sensational art of this singer.

Maria Ivogin, celebrated coloratura, is also admirable in song. Together with her husband, Karl Erb, she is giving a number of Sunday matinees before a public of plain people, very different from the well-dressed crowd attending her recitals in the Philharmonie. Assisted by Michael Raucheisen at the piano, these artists sang a Brahms-Wolf program to the extreme delight of a thankful audience.

Yvette Guilbert, the unique and unsurpassable diseuse, has enchanted the crowds of her Berlin admirers in three recitals, covering a selection of the finest French chansons from 1300 to 1900. Advancing years have hardly been able to damage her spiritual art, in which singing proper is of least importance.

Jenny Sonnenberg, hailing from South Africa, has in recent years acquired considerable reputation in Germany owing to her beautiful mezzo-soprano. The program of her recital was a rather abundant mixture of Italian, German, Scotch and French songs, a combination showing more linguistic skill than cultivated artistic taste.

HINDEMITH'S VIRGIN À LA MODE

The International Society for Contemporary Music has offered to its members another program of new compositions. Paul Hindemith's song cycle, *Marienleben* (admirably sung by Lotte Leonard) shows its composer's well-known talents, but at the same time his limitations. Hindemith's emotional capacity is hardly equal to the task of translating into music the tragedy of the Virgin. What a difference between Rilke's touching poems and Hindemith's crude music, which though not without power is lacking in religious feeling, humble adoration, mystic vision and tenderness of expression. Abundance of harsh discords and showing-off the ultra-modern fashion may do for the parodistic style so dear to our young contemporaries, but will hardly suffice for problems like these.

Two modern violin sonatas (played by Stefan Frenkel, the violinist, and Paul Aron, the pianist) were not especially impressive. The Viennese composer, Paul Pisk, is not very lucky in his rather forced employment of the most advanced modern idiom. The young Polish composer, Karol Rathaus, writing in a very similar style, is somewhat more clear and varied in sound effect, without, however, compelling attention by striking ideas and unusual inventive power.

Dr. HUGO LEICHTENTRITT.

Lula Mysz-Gmeiner to Make New York Debut

Lula Mysz-Gmeiner, noted Hungarian singer of Lieder and of ballad—ballads, that is to say, not in the American sense, but in the genuine meaning of old, when the great classic



LULA MYSZ-GMEINER.

composers told stories in music, the nearest approach to opera to be found on the concert stage, and akin to the symphonic poem—has just arrived in America and will give two New York recitals this month. Her stay is limited to five weeks, and the interest in her coming, as well as the very real interest America is now taking in classic song should assure her a warm welcome.

Mme. Mysz-Gmeiner was born in the Carpathian Mountains in a part of Hungary which is now Roumanian. She

studied in Vienna with the great Schubert singer, Gustav Walter, and with Lilli Lehmann, Etelka Gerster and Raimond von Zur Mühlen. Even before her studies were completed she was recognized as an important figure in songs of the dramatic type, and she later became famous as a recitalist, appearing in every part of Europe—nearly a hundred times in Paris and London and still more frequently in Germany and Austria as well as Hungary, Spain, Italy and Russia. She has been much acclaimed for her interpretations of such things as Mahler's *Kindertotenlieder*, *Lied von der Erde* and Brahms' *Rhapsodie*. At her first recital at Aeolian Hall, on the afternoon of March 8, she will include on her program Löwe's famous ballad *Edward*.

Musicians' Club Opposes Advertised Scholarships

At the regular meeting of the Musicians' Club of New York, called on February 10, at Chickering Hall, all those present reiterated their unqualified disapproval of the advertising of free scholarships, as set forth in their resolutions passed at a previous meeting as follows.

Whereas certain Endowment Funds and Foundations are widely "advertising" free scholarships, and
Whereas certain business interests are "soliciting" free scholarships which they "advertise" as being available to talented musicians, and
Whereas free scholarships are being advertised by individuals and Conservatories for which application fees are required, which fees often aggregate a sum far in excess of the regular price of the same tuition, making it evident that such "advertising" is NOT prompted by any spirit of benevolence, Therefore,
Be it resolved that this body is emphatically opposed to such advertising and urges such Foundations, Endowments, Conservatories, Commercial Interests and Private Instructors to discontinue same.
Be it understood that this in no way implies that a teacher should not help any pupil or pupils who, through their talents or for any other reason, have solicited his kind offices, but that we are emphatically in favor of helping to the utmost such as are needy, talented and worthy.
Be it further resolved that the "advertising" throughout our land "something for nothing" so influences the minds of students and parents in general that to ask pay for lessons will eventually seem to the forerunner, a great presumption and hardship, owing to the thought that has been created that this "something" is to be had for "nothing."
Be it further resolved that we declare ourselves against such methods, prompted by a desire to shield the profession from proceedings which are unethical, unbusinesslike, unprofessional and detrimental to the best interests of students, teachers and music in general.
Now be it further resolved that a copy of these resolutions be spread upon the minutes of the Musicians' Club of New York and that copies be sent to the various Conservatories, Foundations, Daily Newspapers, Magazines, and Musical Organizations, as far as may be deemed practical and wise, by this body.

National Opera Club to Give Elektra

Strauss' opera, *Elektra*, will be presented at the March 11 afternoon meeting of the National Opera Club, Mme. von Klenner, president, in form of an operalog by Carl Fiqué; his recital of the story and playing of the music will give a splendid résumé of this important work. The afternoon will be "Opera in English Day," the following artists appearing: Grace Bradley (formerly Metropolitan Opera), Millicent Jeffrey, Octavian Muresan and Anna Welch. Guests of honor expected are Messrs. Hinshaw, Saenger, Fleck and Baruch, all advocates of opera in English.

FLORENCE FIELD

AMERICAN VIOLINIST

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PARIS

Musical Courier, N. Y. Jan. 1926.

A star of the first magnitude suddenly appeared in the musical firmament of Paris, carrying the public and the press alike by storm. I cannot understand why this superb artist is not yet known throughout the American Continent.

L'Echo de Paris, Jan. 29, 1926

A splendid artist. Her technique is highly developed, her bowing of a wonderful facility and her tone perfectly exquisite. Seldom have we heard Mendelssohn's Concerto played with so much charm and elegance.

Le Figaro, Jan. 27, 1926

We listened with delight to the extremely talented violinist Florence Field at her recent orchestral concert. In possession of an incomparable virtuosity, this artist plays with great charm and elegance. Her tone is delicious, her phrasing correct and her nuances extremely expressive.

Comoedia, Jan. 27, 1926.

Florence Field, who did not fear the task of interpreting three concertos, Nardini, Mendelssohn and Saint-Saëns, possesses the power necessary to play a programme at which the most spirited violinist of the opposite sex might recoil. This artist possesses a remarkable technique and an absolutely sure bowing. She has a powerful tone, her rhythm is perfect and her style snapping.

Le Matin, Jan. 26, 1926.

The captivating charm of her tone, the lightness of her bowing, her wonderful rhythmic facility and the excellence of her style insured her a great success.

Le Menestrel, Jan. 1, 1926

Excellent debut of this charming young violinist, endowed with a beautiful tone and qualities of style and good taste, which betray her having been a pupil of Jacques Thibaud. Her playing is all grace and charm, and at the same time, full of vigour.

Le Gaulois, Dec. 28, 1925.

Florence Field is a violinist of highest class. The charm and softness of her tone, the perfection of her technique and style and her warmth of expression brought her a great success. She is an artist of much temperament, but always guided by sound musicianship.

BERLIN

Musical Courier, N. Y., Jan. 21, 1926.

Miss Field has now reached maturity, technically as well as intellectually, and in matters of artistic interpretation. She played concertos by Nardini and Saint-Saëns (B minor) with great ease and elegance, fine tone quality and genuine musical feeling.

Berliner Morgenpost, Dec. 29, 1925

Florence Field, an artist with a lovely tone and splendid power of interpretation, played the celebrated Concerto of Saint-Saëns, with which she scored a great and well deserved success.



Berliner Tagblatt, Dec. 18, 1925

Florence Field played the Concertos of Saint-Saëns and Nardini with a beautiful tone and perfect technique and had a fine success.

Lokal Anzeiger, Sept. 1924.

A tone full of charm, reflecting the softest moods as perfectly as it creates the most radiant. Her technique is perfect.

Signale, Sept. 1924.

Florence Field captivates her audience by the absolute purity and sweetness of her soft and slender tone, by the chaste work and perfection of her playing and by her absolute culture.

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Others will follow soon, and the complete cast will be announced about May 1st.

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Konstantin Korovin

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This company will be available to intermediate cities in halls of limited seating capacity.

As Mr. Chaliapin appears three times a week in the opera, or four times at the most, each Chaliapin performance may be followed by a Miscellaneous Concert Program in the same or another city along the route.

GOTHAM GOSSIP

N. A. of O. FAREWELL DINNER TO HOLLINS

President Henry S. Fry acted as toastmaster at the farewell dinner given by the National Association of Organists to Dr. Alfred Hollins, English organist, at Town Hall, February 23, when, on his suggestion some twenty ladies and thirty men at the tables individually arose and gave their names. "You know me," said Dr. Hollins when his turn came, and Mr. Fry commented "we might now have grace said by Priest"; similar humorous expressions bubbled from Toastmaster Fry's lips throughout the affair. Warden Sealy, of the American Guild of Organists, brought both greetings and farewell to the guest of honor. Berthold Audsley, son of the late Dr. Audsley, whose family was intimately acquainted with Hollins in England, told stories relating to him and presented him with a bound volume of his father's Temple of Tone. T. Tertius Noble spoke of Hollins' sunny nature, mentioned a few awful organs he had seen, and spoke of the musical field in America and the splendid American institutions. Reginald L. McAll ("a real live wire," said Mr. Fry), arose to loud applause, mentioned Dr. Russell (absent, in Princeton), touched on the international aspect of the Hollins tour, and called him a binding force, a "musical ambassador." He prophesied Dr. Hollins would take him a note of hope back to the mother country, which needs it (Applause). John Priest spoke of himself as "a horrible example," representing the movie organists, and hoped the need of fine organs in the moving picture theater would be recognized. Jane Whittemore, president of the New Jersey state council, spoke from the standpoint of both the American and the woman organist. Responding to many fine things said to and of him, Dr. Hollins said he was touched by the warm heart shown him all over America. "Everything has an end except the proverbial German sausage, which has two ends," said he (the tour ends this week). A western paper described him as "An old gentleman with a thin kindly face," whereas he could not agree with the thin part, "because I have put on twenty pounds," said he. He was touched that toastmaster Fry came all the way from Philadelphia, and concluded with warm thanks to all. Frank Bond, his traveling companion on this trans-continental tour, added a few words. Toastmaster Fry was ever alive with stories, several pertaining to the Scotchmen, including their favorite gift, namely, homing pigeons; the tramp who nibbled grass at the front door, and was invited by the woman of the house to go to the back yard, "where the grass is longer." President Fry, at the close, called attention to the August 31 convention of the association at the Philadelphia Sesqui-centennial, and especially mentioned the big four-manual organ costing \$150,000. He is chairman of the committee on specifications, and had the specifications with him.

DICKINSON'S BRICK CHURCH MUSIC

Sue Harvard and Mildred Dilling will be the assisting artists in the program of French music given by Clarence Dickinson, at the Friday Noon Hour of Music at the Brick Church on March 5.

Mendelssohn's St. Paul was sung by the choir of the Brick Church at four o'clock on February 28, under the direction of Clarence Dickinson, with Inez Barbour, Rose Bryant, Charles Stratton and Frank Croxton as soloists.

BOROWSKI AND HOLLINS ON CITY COLLEGE PROGRAMS

Felix Borowski's second organ sonata, Hollins' Spring Song, and work by Diggle, Nevins, Thayer, Becker, Banks, Lemare and Ward are on the March programs given by Professor Baldwin at City College. The March 17 program is all-Wagner, and that of March 21 is Bach.

EMMA BURKHARDT RECITAL

Emma Burkhardt, contralto, who has studied with Frederick Bristol, gave a song recital at Chickering Hall, February 27, singing classic arias and songs in French, German and English, the last by the American composers, Homer, Carpenter, MacFadyen and La Forge. Coenraad V. Bos was at the piano, and the whole affair was notably artistic.

ELEANOR OWENS PUPILS' RECITAL

Seven vocal pupils and an Ensemble took part in the February 22 students' musicale given by pupils of Eleanor Owens at Chickering Hall. Miss Owens, member of the Guild of Vocal Teachers, is a singer of distinction, and her pupils did creditable singing.

A. G. O. SERVICE

The American Guild of Organists held a service at the Cathedral of St. John the Divine, February 25, when works

by Palestrina, Lotti, an anthem by Philip James, and Descants were sung; goodly attendance marked the event.

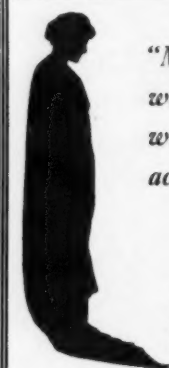
MARATHA AT Y. M. H. A.

Flotow's opera, Marth, was sung by the Grand Opera Society of New York, Zilpha Barnes Wood, conductor, at the Young Men's Hebrew Association, February 24, in full costume, with scenery.

Conal O'C Quirke Breathes Encouragement

"You can never estimate the value of work until you have done that work," says Conal O'C Quirke. An instance of persistent endeavor may be cited in the case of the recent success of a young Western girl, who came to New York in the early part of 1919.

In commenting upon the successful debut of Milo Miloradovich at the Royal Opera Liege, Belgium, and her consequent engagements with the Royal Opera at Antwerp in leading roles of Thais, Tosca, and Salome (in Herodiade), Mr. Quirke states that previous to this young artist coming to his studio in the fall of 1919, she had been advised by one of the then leading throat specialists in this city to return home, as she had neither the voice nor the physique for an operatic career, in addition to which her voice had been badly damaged through the injudicious attempts to train the same as a contralto. After two years of unremitting efforts on the part of master and pupil, the imperfection in the middle of the voice was finally mended, and at the end of the third year of study, when this young western girl



"Miss Peterson sang with much grace and with felicitous and characteristic expression."

The New York Times said the above about Miss Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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had sung with unvarying success in the principal auditoriums of this city, an eminent French operatic artist, whose name is well known throughout the world of music, and to whom Miss Miloradovich displayed the results of her training, described her voice as the best placed that she had ever heard from an American throat, and congratulated the maestro who was present on the occasion.

The eulogies of the critical Belgian press are a tribute to the master's work and the pupil's perseverance during the five and a half years of effort and accomplishment.

Mr. O'C Quirke tells this story with the view toward encouraging many serious students who may not yet see daylight at the end of their dark tunnel of struggle. "Take heart, young friends," he says. "There never was a discouragement that the world's greatest artists have not had to face and overcome. You are in the greatest city in the world to-day, that contains, I honestly believe, the greater part of the world's best and most conscientious teachers. Therefore stick to your work, your ideals, and your teacher!"

Mr. and Mrs. Thomas James Kelly Recitals

Among the recent activities of Mr. and Mrs. Thomas James Kelly, both well known singers and artist-teachers of the Cincinnati Conservatory of Music, was a formal recital of songs, airs and romances given at the residence of Mr. and Mrs. Rudolph Wurlitzer of Cincinnati, whose spacious music-room—with its fine three-manual organ and its noted violin-sanctuary in which repose some of the world's famous instruments—is an ideal place for a recital of music. Mr. and Mrs. Kelly gave a delightful program of things new and old, closing with a unique group of very modern English songs written by the best of the modern British composers to the words of the best British poets. Grace

Woodruff played the accompaniments for Mr. and Mrs. Kelly.

Another interesting appearance was an informal recital at the residence of Mr. and Mrs. Charles P. Taft, to which only a few immediate friends were invited, and which Mr. and Mrs. Kelly gave in a manner intimate, Mr. Kelly playing the accompaniments for his own songs as well as those sung by Mrs. Kelly.

Mr. Kelly recently gave a lecture, or Causerie, as he terms it, for the Monday Lecture Club of Cincinnati, one of the largest and most important organizations along the line of culture clubs in the city, the subject being "An Unknown Tongue." It was illustrated by four of Mr. Kelly's pupils, who are charming young matrons, and Mr. Kelly pointed out to his large audience the advantage and the wisdom of "keeping up one's music" after marriage, for these young matrons sang difficult numbers and sang them with high artistic finish. Lucille Disque, of Alabama, sang Verdi Prati of Handel, and the La Cieca aria from Gioconda by Ponchielli; Helen Thompson Gayer, of Cincinnati, sang Is est doux, il est bon from Herodiade by Massenet; Elizabeth-Perkins Boyd, of Cincinnati, sang The Robin Woman's Song from Cadman's Shanewis, and Isabel Jones Crawford sang the Jewel Song from Faust, together with the Ballade of the Roi de Thule.

Laurie Merrill in the South

Laurie Merrill has been touring the South with success. Her appearances in Jacksonville, Tampa and St. Petersburg, Fla., met with unusual acclaim. Following her dates on the East Coast, she went to North and South Carolina and was scheduled to return to New York about March 1. Miss Merrill has been including the very modern French numbers on her programs and finds that songs by Ravel, Moret, Laparra and Duparc are much appreciated and thoroughly enjoyed.

Everywhere the young singer has been greeted by favor from the critical standpoint. For instance, the critic of the St. Petersburg Independent commented in part:

"Laurie Merrill gave a delightful concert at the Vinoy last night and was received with marked approval by a large crowd composed of guests in the hotel and many others from outside. It was the third appearance of Miss Merrill in St. Petersburg and she is well known here as a singer of unusual charm.

"Miss Merrill last night gave several groups of French, Spanish and American songs. She wore a handsome evening gown of shimmering gold which suited her beauty of face and figure admirably. Miss Merrill has personal charm, as well as an appealing voice and both were in evidence last night so that she won her audience from the first number. Many of those who heard her were old friends, but those who had not previously heard her were won at once and the applause that followed each number showed the keen appreciation of the assembly.

"Miss Merrill scored especially with modern French songs that are difficult and pleasing. These songs must be given with exactness and just the precise shading of tones and Miss Merrill showed the high quality of her voice by the way she gave these numbers. The crowd especially enjoyed L'oiseau Bleu, by Dalcroze, which was charmingly given. The Unforeseen, by Cyril Scott, showed dramatic intensity and Farley's Night Wind was very realistically given.

"The whole program last night was very well arranged and the selections were such as to please and at the same time to bring out the best qualities of the singer's voice."

Newark Music Festival May 5, 6 and 7

The Newark Music Festival will take place May 5, 6 and 7 in the Newark Armory. This association, now in its twelfth season, has occupied a conspicuous place among the music lovers of that city and its environs. Each year eminent artists have been presented at the concerts, while the festival chorus and orchestra are in themselves a feature. The 1926 coterie of artists includes May 5, Dusolina Giannini, soprano, one of the newest sensations of both continents; Marguerite D'Alvarez, contralto of the Chicago Opera, and Albert Spalding, violinist. On May 6 the soloists will be Mary Lewis, soprano, who recently made her debut at the Metropolitan; Lawrence Tibbett, baritone, whose latest effort at the Metropolitan as Neri in The Jest, has placed him on the foremost list of singers and dramatic interpreters, and the Marmecins, Drama Dancers. On May 7 the Elijah will be given with Constance Wardell, soprano; Mary Potter and Doris Doe, contraltos; Arthur Kraft, tenor, and Arthur Middleton, baritone. The festival chorus and orchestra, under the direction of C. Mortimer Wiske, will be heard at each of the concerts.

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—*New York Evening Post*.

One of the Greatest (headline).
"From start to finish he gave an exhibition of piano playing such as very few living players could have equalled."
—*New York Evening World*.

"He gave a recital in Aeolian Hall with such a masterly touch that he was all but mobbed by irreverent admirers, who crowded up to his platform and demanded encore after encore. This was no dull demonstration, but a spontaneous tribute to a fine artist."
—*New York Sun*.

"His solos on last night's program were the occasion of one of the greatest ovations ever given an artist in the Foyer."
—*Philadelphia Record*."



"A king among pianists."
—*Irish Times*.

"The best since Rubinstein."
—*Birmingham Gazette*.

"By all means let Pittsburgh have more recitals by Bachaus."
—*Pittsburgh Press*.

"One of the greatest masters of the piano of present-day concert players."
—*Philadelphia Public Ledger*.

"The atmosphere had that extra charge of electricity which is felt when an important event has brought a large audience together. The event in this case was the return of Bachaus. The attitude of the artist toward the music of his choice was ideal; his performances, without exception, superb. For Bachaus it is the music that matters most—first and last, and all the time."
—*London Daily Telegraph*.

Appearances this month with the Cincinnati and the Detroit Symphony Orchestras,
Recitals at Philadelphia, Chicago, etc.

Teaching at the Curtis Institute of Music, Philadelphia, until the middle of May.

TOUR OF AUSTRALIA AND NEW ZEALAND

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METROPOLITAN OPERA

LUCIA, FEBRUARY 22 (MATINEE)

Again a sold-out house greeted Marion Talley on her second appearance at the Metropolitan on Monday afternoon, February 22, as the unhappy heroine in Donizetti's opera. Many standees were present and a number of disappointed persons were turned away. The young singer was, of course, the center of interest and she was given an ovation that lasted several minutes after her singing of the

Mad Scene, which was given with a fluency of tone, Miss Talley never resorting to forcing, and with technical skill. Previous to this test, she had given a fine performance and had been warmly applauded, but the house broke loose after the big scene and gave the little singer a rousing reception. With such material as Miss Talley has, if she is careful and does not overdo things too much in the beginning, she should have a brilliant future. Certainly the voice is of a naturally lovely quality and she has a decided talent.

Lauri-Volpi was in excellent voice as Edgardo and sang with much fire. He was accorded a fine reception at the hands of the audience, too. De Luca repeated his finished and dominating portrayal of Lord Ashton. Deep-voiced Mardones was the Raimondo, and Papi conducted.



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BARBARA LULL

She not only possesses a sound and fluent technical foundation but she also has the musical temperament so necessary for its expression.—*N. Y. Times*.

She is one of the few fiddlers heard this season who has looked beyond mere technical expression and has tried to forget self in the interpretation of the work used.—*Brooklyn Eagle*.

She plays with assurance the most complicated passages and they come off clearly and with precision. . . . Miss Lull made the Symphonie Espagnole sound interesting once again and awakened a responsive chord in her hearers. The same youthful gaiety invaded all her other pieces as well. The unaffected simplicity of Miss Lull's playing . . . was a welcome relief from the solemn portentousness so common in the concert room.—*Christian Science Monitor, Boston*.

Violinist



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Miss Lull's tone is a silken thread of sound. . . . Clear and of good carrying power. She has a facile bowing arm and agile and accurate fingers. . . . She disclosed taste, animation and grace. . . . A most attractive player.—*James Rogers, Cleveland Plaindealer*.

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Miss Lull has acquired the indispensable technical proficiency needed for success. She was born with that real talent for music, that feeling for rhythm and melody, which ought to be, but is not found in every recital giver.—*Boston Globe*.

Youthful ardors and temperamental warmth had their say at the debut last evening of Barbara Lull. The audience proved warm, welcoming, responsive, but no other path lay open. . . . How else greet a youngster in whom musical fires plainly smoulder? The humdrum fiddlers, the tub-thumping players of the piano and misguided singers come, pass on, return no more. Only the few in whom burns the restless inner fire remain. And in this small company must be the violinist, heard last night.—*Boston Transcript*.

DOUBLE BILL, FEBRUARY 22

On Monday evening, February 22, Madame Butterfly and Skyscrapers shared the bill at the Metropolitan. The Puccini work had Florence Easton as Cio-Cio-San and she repeated her fine portrayal. Vocally she is ideally suited to the part and her acting and mannerisms were unusually effective. After the Un Bel Di, beautifully sung, she was warmly acclaimed. Ina Bourskaya was a sympathetic Suzuki and Scotti re-appeared in his familiar part of Sharpless, singing well and looking surprisingly young and athletic, but why did he wear the same suit throughout the opera? Serafin conducted a bit sluggishly, it seemed.

Much interest centered in the second performance of the new Carpenter ballet, which is cleverly staged and performed. But it seemed to the writer that Mr. Carpenter's idea of jazz does not coincide with the Broadway view. The best part of the entire ballet is the work done by the Negroes in the Coney Island scene. Hasselmans was at the conductor's stand.

SAMSON AND DALILA, FEBRUARY 23 (BROOKLYN)

An excellent presentation of Samson and Dalila brought the eighteenth season of grand opera in Brooklyn to a successful close. A brilliant cast, including Branzell, Martinelli, Danise, Ananian, Rothier, Bada, Paltrinieri and Reschiglian, gave an ideal performance.

Mme. Branzell's Dalila is not a familiar role to New York opera goers, but it is a very worthy characterization. The role is not one which carries a sensitive appeal to an audience, but her singing is far above the average. The same can be said about Martinelli and Danise. The orchestra, under Mr. Hasselmans, played the music with exquisite refinement. The ballet and the chorus were possibly both showing evidence of unfamiliarity with their tasks. Leon Rothier, always an artist, brings to the role of the old Hebrew a piece of vocalization, the like of which is rarely duplicated in the Metropolitan Opera Company.

In general the season was a very successful one, ten performances in all. To the Metropolitan Opera Company one can say "Ave atque vale."

FALSTAFF, FEBRUARY 24

Falstaff was repeated for the fifth time this season on the evening of February 24. It looks as if the public had become attached to the opera—or is it to the cast? Certainly it is a splendid achievement with Scotti, Tibbett, Tokatyan, Bada, Paltrinieri, Didur, Bori, Mario, Telva and Howard. The fun making was as frank and sincere as usual and the music just as well done. The conductor was Serafin.

DAS RHEINGOLD, FEBRUARY 25 (matinee)

(See Story on page 5)

LA JUIVE, FEBRUARY 25

For the fifth time this season, Halevy's La Juive was presented at the Metropolitan, drawing a capacity audience. Florence Easton again appeared in the title role, to which part she has brought the result of deep study and her own interesting individuality. Martinelli lends his finished support in the tenor role, with Miss Morgana, Messrs. Altglass, Mardones, Gabor, D'Angelo and Wolfe completing the cast. Hasselmans, conducted with his usual musicianship.

RIGOLETTO, FEBRUARY 26

On February 26, Marion Talley sang her second Gilda in Rigoletto at the Metropolitan Opera. Again there was a full house and great enthusiasm, and many recalls for the young singer, with her fellow artists and alone. As a matter of fact Miss Talley's second Gilda was better than her first, particularly the aria. Her voice showed more volume, better quality of tone in the top range, improved clarity in the florid work and more intelligent coloring. In other words, the absence of the inevitable nervousness due to the circumstances of the week previous, however little she showed it then, led to a notable all-round improvement. Her acting of Gilda again showed that charming ingenuousness which was characteristic of it on the opening night. The remainder of the cast was the same as before, except that Leon Rothier replaced Mardones as Sparafucile and Marion Telva sang Maddalena. The performance as a whole took its accustomed course.

DIE VERKAUFTE BRAUT AND SKYSCRAPERS, FEBRUARY 27

Die Verkaufte Braut was repeated on Saturday afternoon, February 27, with the same cast, the high lights of which were Michael Bohnen as Kezal, George Meader as Wenzel, Rudolf Laubenthal as Hans, and Marie Mueller as Marie. The balance of the cast, too, was most satisfactory, each and every one adding to the excellence of the performance. Bodanzky conducted. Carpenter's Skyscrapers followed, directed by Hasselmans, and aroused the usual amount of interest. The combination of these two attractions is a good one.

LA TRAVIATA, FEBRUARY 27

Lucrezia Bori's impersonation of Violetta was the outstanding feature of the performance of La Traviata at the Metropolitan on February 27. As usual, she was excellent histrionically, making a great contrast between the forced

(Continued on page 28)

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NEW YORK CONCERTS

(Continued from page 15)

New York Philharmonic

Following the pleasant custom introduced by Arturo Toscanini, Wilhelm Furtwaengler offered another Respighi opus, Old Dances and Airs for the lute, based on familiar Italian folk-songs of the 16th and 17th centuries, at the regular subscription concert of the Philharmonic Society at Carnegie Hall on February 25. This composition comprises four movements: first, Laura Soave, Balletto con Gagliard, Saltarello e Canario (Fabrizio Caroso); second, Danza Rustica (Giovanni Battista Besardo); third, Campanac Parisiennes (author unknown), and Aria (Marin Mersenne); fourth and concluding movement, Bergamasca (Bernardo Gianoncelli).

Respighi especially, among the moderns, seems to hold a strong appeal to our orchestral directors, several of his works having had their initial hearing in this country during the current musical season. The new work presented Thursday night was its first performance in New York. It proved to be a pleasant work, with but little to shock the most conservative concert goer, and with very much to charm. There was evidenced a lively and vivid imagination in well balanced structure built upon the gay and tuneful songs of an older day. The liberal employment of the clavicembalo, or harpsichord, scored for four hands, and the harp, gave an additional touch of delicacy and grace.

The concert began with the Overture to the Corsair, by Berlioz, played vigorously and with due prominence given to the horns, and ended with the iterated Pathetic Symphony, No. 6, of Tchaikowsky. Mr. Furtwaengler threw himself with passionate energy into the conducting of this familiar work, achieving an abundance of sharp contrasts. Especially effective was his emphasis of the sullen thumping which underlies the Allegro molto vivace, the third movement of the symphony. He brought this movement to a close with a tremendous climax, which by contrast made the funeral Adagio lamentoso of the concluding movement even more lugubrious than usual.

The same program was given on Friday afternoon, February 26, also at Carnegie Hall.

FEBRUARY 26

Genevieve Azar and Tofi Trabilsee

A joint recital of pupil and teacher in the persons of Genevieve Azar and Tofi Trabilsee was given in Carnegie

Chamber Hall on February 26. Miss Azar, soprano, has a lyric voice of pleasing quality which is especially clear in the higher register; she is also blessed with a charming, gracious personality and an innate modesty which is a decided relief. This was Miss Azar's first appearance in concert after only ten months' study with Mr. Trabilsee and included in her selections arias from Puccini operas and songs by Silesu, Novello, and Gounod. Mr. Trabilsee, baritone, offered numbers from Hamlet, Faust, Pagliacci, and The Barber of Seville, rendered with intense dramatic portrayal. There was also a duet by Benedict in which both teacher and pupil were graciously received.

FEBRUARY 27

Richard Keys Biggs

Town Hall held an interested audience, February 27, to hear the organ recital of Richard Keys Biggs, who played works by modern French, German, and American composers, the last named being Rogers, Borowski, Biggs, Yon and Steele. Interest in this young organist has grown greatly within recent months, and this is well justified, for his technic and taste are of a winning sort, so that, whether performing such a stupendous work as Liszt's Pledge, Bach, or the fleet Rogers scherzo, and dainty Biggs' Sunset, he is equally at home.

Institute of Musical Art

A two-piano recital presenting the works of Mozart (D major), Brahms (Variations on a Haydn Theme), Ravel (La Valse) and Bach (Concerto in C major) was given in the concert hall of the Institute of Musical Art by Harold Samuel and James Friskin on February 27. Both these artists are on the faculty of the Institute, and Mr. Samuel is the internationally known English interpreter of Bach. The performance was given a spirited and brilliant rendition, the artists were in sensitive rapport and their interpretations were those of two players with but a single artistic thought, which gave to the ensemble the character of a lofty presentation.

The Ravel Valse needs a special comment for the fact that, other than the few opening phrases, the composition can hardly be recognized as "something which always puts a woman in a sentimental mood," as Mencken says. Even the pulse of the three-four rhythm becomes obliterated in the intricacy of the construction. A valse after all is closely associated with the romantic, and the modernistic harmonies have little trend as far as that type of atmosphere is concerned. Nevertheless this did not mar the pleasure of

the program, and the huge audience accorded the pianists a most enthusiastic appreciation.

Bruce Simonds

Bruce Simonds, pianist, made his New York debut at Town Hall on February 27 in a program more diversified and original than customary in first recitals. He bridged over the period of uncertainty with an especially novel and interesting first group made up of Scarlatti's Cat Fugue, Bull's The King's Hunt, three Couperin works (The Chimes of Cythera, The Mysterious Barricades and The Mallets), and Bach's Prelude and Fugue on his own name. There was a freshness and spontaneity manifested that quite captivated the audience. Besides, Mr. Simonds proved himself a pianist of parts, with a fine technic, and an especially fine legato touch that imparted a delicate swing and rhythm to each of the selections.

The second group was given over entirely to the second sonata of Arnold Bax, written in one movement of five parts, slow and menacing, brazen and glittering, whispering, very still and concentrated, and a final restatement of the preceding themes. With all due respect to the moderns, this is a rather dreary piece with but little real musical inventiveness. Mr. Simonds did much by a careful, sympathetic treatment to lighten it, and really succeeded in bringing some latent charm into being.

Mr. Simonds appeared to best advantage perhaps in the third and concluding group, comprising compositions of Chopin, Ravel, De Ceverac, and Albeniz. Particularly fine was his treatment of the descriptive material of the De Severac opus, The Muldrivers before the Crucifix. He was given much applause at the conclusion of his formal program and rendered several encores before his audience would let him go.

Paul Bernard

Paul Bernard is now one of those violinists accepted by New York. This fact was indubitably established on February 27 when he appeared in his fourth New York recital before a crowd that tested the capacity of Aeolian Hall. Mr. Bernard set a stern task for himself in a program that included Brahms' Sonata in D minor, Bruch's Scotch Fantasia, the seldom heard Bulgarian Rhapsody of P. Wladigeroff, and a lighter group comprising selections by Bloch, Tchaikowsky, Achron and Sinigaglia.

It was something more than a pleasing performance; it was an impressive one. Mr. Bernard revealed a richness of tone, and a competency of technic that rounded out an unusual recital. The Scotch Fantasia of Bruch's, which steadily seems to be assuming the position of a test piece for vio-

ALSEN TRIUMPHS EVERYWHERE

Mme. Alsen was in splendid voice. In action and in song she was a magnificent Bruennhilde. —James H. Rogers (Cleveland Plain Dealer).

The Bruennhilde of Elsa Alsen was a magnificent creation both as to dramatic action and her magnificent singing of the role. —Wilson G. Smith (Cleveland Press).

She picked up the big audience and dominated it as well as the big stage. Such authority. Such a voice. Here is a big soprano that, at her will, takes on the volume of a pipe organ. —Archie Bell (Cleveland News).

New Garden, L. I., February 23-1926

My dear Mr. Regneas,

Though I have sung most successfully throughout Europe & America, yet through my work with you during the last year, new fields in the musical literature have been opened for me & I am enabled to sing types of songs, oratorios & operatic roles, which I had considered as not being within my possibilities. Even in the dramatic roles that I had been singing, a new lyric beauty has come.

Never have I had the technique of singing so clearly, so simply & so convincingly shown to me.

It is with great satisfaction that I send you the enclosed notices telling of my successes in my recent appearances in orchestral concerts, song recitals & opera.

With gratitude & friendship

Yours
Elsa Alsen

The return of Elsa Alsen is always a signal for rejoicing among vocal teachers and students; they know they will hear a stunning program sung in a stunning manner. Furthermore, they know they will hear one of the best soprano voices on the concert platform and a voice that never skimps nor pares. —Harvey Gasi (Pittsburgh Post).

She (Elsa Alsen) sang as of yore with all the intensity and fervor of the true dramatic soprano and with it all she demonstrated that no one can employ the half-voice better than she. —Pittsburgh Sun.

She is a dramatic soprano with one of the finest voices on the concert stage and last night she displayed a mastery of various types of songs. —Burt McMurtrie (Pittsburgh Press).

All in all Mme. Alsen is one of the best equipped singers on the concert stage. Such deep, opulent tones as she commands are rare, and every other range takes on a mellow, warm quality that makes it singularly sympathetic and appealing. —The Evening Sun, Baltimore.

She (Elsa Alsen) is an artist of the highest order, capable of presenting vocal music in all its various forms. —The Sun, Baltimore.

Few soloists at these concerts have received the enthusiastic approval of the audience which greeted her (Elsa Alsen) at the close of the aria. —Public Ledger, Philadelphia.

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linists, proved to be the musical feast of the evening. The pathos and melancholia of the Adagio, dissipated by the lilt of the measures of the Scherzo and melting into the smooth and flowing beauty of the Andante, each in turn was carefully treated. There was great applause at the conclusion of this number.

In the third group, Joseph Achron's poignant Stimmung, for muted violin, struck the fancy of the audience with especial force. Mr. Bernard generously encored it, before going on with the rest of his offerings. The Bulgarian rhapsody which concluded the program was also vigorously applauded.

At the piano was Paul Stassevitch, who played with considerable verve, yet in entire sympathy with the soloist.

Regina Kahl

Under the auspices of the Washington Heights Musical Club, at the club rooms on Fifty-Seventh Street, Regina Kahl gave a recital for the Junior Branch on February 27. Miss Kahl, who has just returned from an extended tour, sang five groups of songs, from the classic to the modern, with great beauty of tone and a splendid musicianship that shows the influence of her eminent teacher, Ethel Grow. Miss Kahl has a soprano voice of beautiful quality and bids fair to become a popular and successful artist when her education is completed.

FEBRUARY 28

Sunday Symphonic Society

On February 28, at the Hampden Theater, beginning at 12:30 p. m., Josiah Zuro conducted his twenty-sixth free concert. It was broadcast over WJZ and WGY. This Sunday Symphonic Society, composed of eighty men, depends wholly upon public subscription for the maintenance of the organization. As has been stated many times in these columns, these excellent concerts are free to the public. Last Sunday morning Willy Stahl was the soloist. It will be remembered that Mr. Stahl won the \$100 prize awarded by Mr. Zuro last season for the best American composition submitted to him. The program opened with Mozart's Symphony in G minor, followed by Mr. Zuro's Concerto, and closed with Les Preludes. This concert was the sixth of the present season, and attracted the same capacity audience as the others.

New York Symphony: Irene Scharrer, Soloist

Irene Scharrer, pianist, made her New York debut on February 28 with the New York Symphony. She played Beethoven's G major piano concerto and was accorded a warm welcome by an audience that filled Mecca Temple. Miss Scharrer proved to be a pianist of unusual attainments. Her technical equipment surpasses any demands made upon it by the difficult Beethoven concerto. She plays with ease, directness and sincerity. Her fine and lucid phrasing is especially commendable, and her poetic, almost romantic, treatment of the music gave it a special charm. One may safely predict that Miss Scharrer will find an affectionate welcome wherever she plays in America. She has just the qualities most appreciated in this country.

The balance of the symphony program needs no special comment, being a repetition of earlier programs: Till Eulenspiegel, Krenek's second concerto grosso, the Prelude and Liebestod.

Beniamino Gigli

Beniamino Gigli gave his annual New York recital at the Century Theater, February 28. As usual—and as his public desires—the greater part of his program was devoted to arias. He sang Oh, Paradiso, from L'Africaine; the Flower Song, from Carmen, and M'appari, from Martha, with the Pagliacci aria and Donna e Mobile among his encores. He also sang songs by Donaudy, Buzzi-Peccia, Carnivale, Rachmaninoff, Gluck and Grieg. The Stornelli Capricciosi by his accompanist, Vito Carnevali, specially pleased the audience. Mr. Carnevali also performed sterling work at the piano.

It was said that forty plain-clothes men were present, in consequence of the Black Hand threats in Detroit the other day. Mr. Gigli seemed plainly nervous at first, but by the time he came on for the Carmen aria he felt entirely sure of himself and of the audience; so much so, in fact, that he indulged in his characteristic comic by-play before and during the rest of the numbers. Mr. Gigli has as fine a voice as exists in the world today, and was in prime condition on Sunday. Certainly it was a field day for his admirers, and they did not hesitate to let him know it, calling for encore after encore.

His assisting artist was Rosa Low, soprano. Miss Low makes a most attractive appearance on the stage and sings admirably. Her voice has grown appreciably in size and color since her last appearance here. She began with the Gavotte from Manon, which brought an immediate encore. Her group of songs in the second part of the program were sympathetically sung, and the audience again insisted upon extra numbers. The program concluded with a duet from La Boheme, sung by Mr. Gigli and Miss Low, in which the latter fairly shared the honors.

The house was sold out and the stage crowded with chairs, as occurs everywhere when Gigli sings.

Johnson and Gordon

At the Town Hall on February 23, J. Rosamond Johnson and Taylor Gordon gave another of their recitals of familiar and unfamiliar Negro Spirituals. If—as has been remarked before in these columns—you want to hear Spiritual songs as they really should be sung, go and listen to these two men! There was a large audience which evidently felt that way, and insisted upon repetitions and numerous encores.

Mary Lewis

A program exacting the musical intelligence and ability of the performer was given by Mary Lewis, recent debutante of the Metropolitan, in Carnegie Hall on February 28. The list of selections consisted of old Italian airs (Care Selve, Legrenzi's Che fiero costume, Mozart's Deh vieni non Tardar from Marriage of Figaro), two Debussy (Le temps a l'aise son manteau, and Fantoche), Claire de lune and Notre amour of Fauré, Ravel's Air de l'enfant, Depuis le jour from Louise, and English numbers of Ronald, Hughes, Martin, Foester, and an arrangement of the Tuscan folk song, La Colomba. This was hardly a place for this little

(Continued on page 29)

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New York Herald Tribune:

A concert of unusual value and satisfaction—a Bach evening—by the gifted Winifred Cornish.

New York Sun:

—played with charming freshness and crisp clarity of tone that were wholly delightful—the Brandenburg concerto was admirably played.

New York World:

The entire performance evidenced a sincere appreciation of the ambitious nature of the program and a genuine devotion to the works of the master (Bach).

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IMPRESARIO FORTUNE GALLO A PROVIDER OF CHICAGO AND METROPOLITAN OPERA STARS

"Well," said Fortune Gallo, when he met the writer one morning recently in Chicago, "I am mighty glad to see you. Did you go to New Orleans to hear the San Carlo Opera Company?"

"No."

"Well, had you come, you could have told the management of the Chicago Civic Opera of several of my stars they will probably have here in the near future. Did you know that you have here many of the singers who were once under my wing, and at the Metropolitan, too, they have quite a few of my former artists. Not such a bad picker, Fortune Gallo. What do you say?"

Our reply was: "We know how well you choose singers for we have seen you at work. We saw you picking singers in Naples three summers ago. How you spoke to them and how you made them sing for you!"

"That's right. They must sing and I must hear them. Do you know that for three consecutive years Tamaki Miura, who made such a big success here in Franchetti's new opera, was one of my stars? Do you know that the composer of Namiko San was for one season my conductor? Do you know that Anna Fittiu was for three consecutive years with me, and Louise Taylor was with me for two years? Last year Clara Shear, whom you seem to like here, sang with us; Bonelli, whom you wrote was a 'find' of the season, was for two seasons with Gallo? I don't know how Toronto is doing

with the Chicago Civic, but he was with us for two performances. Then we had Alice Gentle for three seasons off and on. Spadoni, assistant conductor of the Chicago Civic Opera, was with me during various seasons; Irene Pavlowska was at various times a member of the San Carlo Company. At the Metropolitan, among the artists there, I notice Queena Mario, who was with us for three seasons, and Basiola was with us two seasons. Not so bad, eh? You see, every year some one deserts poor Gallo's fold. Each year Gallo brings out new artists he discovers for others to take. That's me, Fortune Gallo—fortunate to find the artists—fortunate to see them placed with the leading opera companies—fortunate to hear them with opera companies which charge more than twice as much as I do—fortunate because I will find and do find other artists just as good who will be with me one or two seasons and then will enter either the portals of the Metropolitan or of the Auditorium."

We wanted to reply to Gallo that we thought the musical world was fortunate in having such a brilliant impresario as he at the head of such a splendid company as the San Carlo, but probably bashful about hearing our remarks he ran away and disappeared in the crowd in the lobby of the hotel, and we could find him no more. Perhaps he had to catch a train to join his company and did not want us to deliver our impromptu speech. We will, the next time we see Fortune Gallo, who has been called the Napoleon of opera. Right ho!



FORTUNE GALLO.

As Napoleon made generals from youngsters, Gallo is making great opera singers from debutantes! R. D.

Cesare Sturani's Musicale

On February 21, Cesare Sturani, vocal teacher and coach, presented several of his pupils in recital at his lovely, large studio on Eighty-Sixth Street. Those participating were Bessie Rosenfield, George Estes, Chief Ishtiopi, Esther Lampert, Ralph Tag, Amelia Sanandros, Mary Rose Walsh and Lisa Spunt.

Miss Rosenfield revealed a voice of good quality and ample quantity in the aria *Voi lo Sapete o Mamma*, from *Cavalleria Rusticana*; Mr. Tag, in a selection from *Rigoletto*, proved to have a musical understanding, besides a warm lovely voice, delivering his number with command of style. In the *Musetta* Waltz, Esther Lampert, for whom this occasion was in the character of a debut, scored a decided success; her voice is a rich vibrant organ and she has a fire and dash to her personality which combines many assets for public performance. Then came George Estes, tenor, who is steadily improving, and he chose for his selections, *Plaisir D'Amour*, of *Padre Martino*, and the French *Bergerette*, *Bergère Legère*; his is a smooth manner of singing which is most conducive to showing his type of voice to advantage. Mrs. Sanandros is another student who has been heard before by this reviewer and who is making rapid strides; the voice is becoming even and is acquiring mellowness of timbre most pleasing. On this occasion Mrs. Sanandros chose to entertain her hearers with a *Bergerette* of *Giulia Reali* and that piquant selection of *Sibella's—Girometta*. Winning great favor was the singing of Chief Ishtiopi in the Indian song, *Pale Moon*, and the ballad, *Go, Lovely Rose*. This half Choctaw Indian has been studying only a short time, and who, with his natural pleasing voice, sensitive artistry and obvious intelligent assimilation, has arrived at the point where he sings with an assurance, ease and tasteful interpretation. Following came Mary Rose Walsh, possessing a beautiful lyric soprano of high range; she also has fine dramatic ability and good control, as evinced in her rendition of *Tosca's Vissi D'arte*. Of great interest was the appearance of Miss Spuntz, who interpreted the aria of *La Cieca* from *La Gioconda*. Miss Spuntz who has recently returned from European studies, has at her disposal a glorious natural voice. It is easy, resonant, with a large range and deep sonority. This is a contralto of unusual quality, which will no doubt carry her far.

Pupils' recitals are not always the most entertaining musicals to attend, but Mr. Sturani's afternoons are always a treat and this one proved no exception. Each of the artists received deserved appreciation and during the refreshments which followed the many interested listeners had occasion to congratulate Mr. Sturani on the excellent work of his pupils and on the credit reflected on his own fine ability.

About the Coolidge Prize

The MUSICAL COURIER has received the following letter from Carl Engel, Chief of the Musical Division Library of Congress:

Under the provisions of the Elizabeth Sprague Coolidge Foundation, the Music Division of the Library of Congress has offered a prize of one thousand dollars for a sonata or suite for violin and piano. This biennial prize, heretofore known as the Berkshire Prize, will be from now on known as the Elizabeth Sprague Coolidge Prize.

The competition for this year closes on April 1 at midnight. Manuscripts of original compositions, never before publicly performed, should be submitted anonymously, each manuscript bearing a motto or sign which should be duplicated on a sealed envelope containing the composer's full name and address. Manuscripts entered in the present competition should be addressed to Hugo Kortschak, 1054 Lexington Avenue, New York City.

The jury which will award this year's prize is composed of the following five members: Olga Samaroff, New York; Frank Bridge, London; Albert Spalding, New York; Howard Hanson, Rochester; Carl Engel, Washington (ex officio).

Very truly yours,
(Signed) CARL ENGEL,
Chief, Music Division.

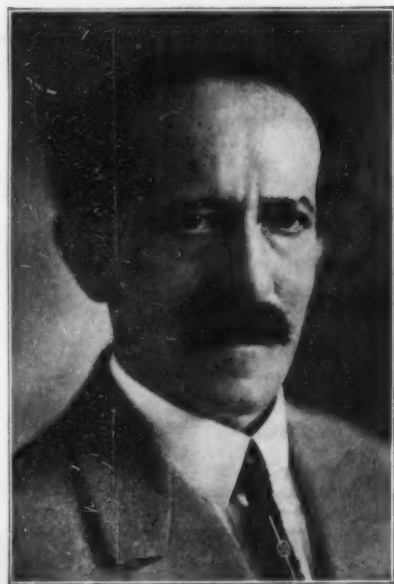
Augusta Lenska for Ann Arbor

So fine was the impression August Lenska made last year when she sang *Laura* in *La Gioconda*, that the festival authorities have decided to deviate from their long maintained rule, to abstain from having any artist appear at their festival two years in succession. Lenska will again go to Ann Arbor to sing *Ortrude* in *Lohengrin* on May 22.

LIEBLING and the KIMBALL

GEORGE LIEBLING'S second season in America has been a succession of triumphs. Starting in New York on October 11th, Mr. Liebling played his own "Concerto Eroico" and won high praise from New York's eminent critics, and in every city has delighted his audiences.

Mr. Liebling's tour in the Middle West included St. Paul, St. Louis, Chicago, Detroit—with the Symphony Orchestra, Sioux City (twice), many cities of Ohio, Illinois, Minnesota, Iowa and the Dakotas.



What the press says:

New York Herald Tribune—"Composer and pianist plays with vigor in performance notable for tone."

New York Telegram—"Authority of authorship * * * requisite dash."

New York Evening Journal—"Invincibly good * * * gets the spirit of the music * * * personality."

New York American—"Composition of rare beauty."

Chicago Daily News—"Scintillating brilliance."

Chicago Evening Post—"Musicianly and forceful playing."

Chicago Examiner—"Marks the great school of pianism."

Sioux City, Iowa, Tribune—"Of all the pianists Sioux City has heard Mr. Liebling is the greatest."

Sioux City Journal—"Seldom does a return engagement come to a performer in a single season."

With the Symphony Orchestra.

Detroit News—"Gained a celebrity * * * perfect and delicate dexterity."

Detroit Free Press—"Scores triumph."

Detroit Times—"Made a great triumph."

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Mr. LIEBLING uses the KIMBALL PIANO on all his tours

FRACTIONAL TONE MUSIC, AN EXPERIMENT AT THE LEAGUE OF COMPOSERS' CONCERT

In presenting the new music for quarter, eighth and sixteenth tones, written by Julian Carrillo, Mexican composer-inventor, who has constructed instruments specially designed to produce these tones, the League of Composers, at its concert in Town Hall, Saturday night, March 13, is frankly undertaking a performance which it considers important for its experimental value. Mr. Carrillo has given almost thirty-



JULIAN CARRILLO,

as seen by the late Enrico Caruso on a trip through Mexico. Mr. Carrillo, composer, conductor and inventor, will introduce music for 1-4, 1-8 and 1-16 tones at the League of Composers' concert, March 13, in Town Hall.

five years to the study and development of what he calls the theory of the thirteenth tone—a symbolical way of expressing his purpose to break up the twelve-tone scale to which the Western world is accustomed, and bring forward new resources in the infinite subdivisions of tone, new scales, new

intervals, chords, harmonies, timbres and instruments. So far he has not yet reconstructed the instruments on which a bow is used, and in order for the old ones to produce quarter and eighth tones, a specially difficult task is imposed on the instrumentalists.

At the concert of the League of Composers, he will present a "Sonata Quasi Fantasia" specially written for a harp-zither whose range of ninety-seven tones in subdivisions of sixteenths makes up the span of only one octave; an octavina—a curious version of the cello which, however, is played with the fingers—for eighth tones; a guitar playing quarter tones, a new French horn made in New York playing sixteenth tones, and the usual violin and cello on the first of which the instrumentalist will play quarter tones, and on the second eighth tones. For this performance he has trained the following ensemble: Bernard Ocko, violin; Lajos Shuk, violoncello; Genaro Nava, guitar; Emil Mix, octavina; Margaret Kane, harp-zither, and Lucino Nava, French horn.

By increasing the number of valves, Mr. Carrillo constructed a trombone (3), playing sixteenths of the tone. By this system he has made his new French horn, and is at present at work on amplifying the range of the other brasses. He is also having constructed new wood-winds to play these subdivisions, and at the same time increasing the number in each family, in order to get a broader range of timbre. That is, besides the known flutes which will play the subdivided tones, there will be four new ones doing this also. Eventually he hopes to create three new stringed instruments, one to bridge the gap in timbre between the contrabass and the cello, the cello and the viola, and one higher than the violin. These of course will all play the subdivided tones.

The League of Composers in accepting this work for performance was not able to hear it played, as it was necessary to train the group of players after the selection. The League has taken the step, however, in the interest of the development of music so that all may have an opportunity to study a practical expression of what has rested chiefly inside the text of treatises on the possibilities of such developments.

The remainder of the program offers first performances exclusively. Saturday's Child, sub-titled an Episode of Color, is Emerson Whithorne's first work since his ballet, Sooner and Later, produced at the Neighborhood Playhouse last year. This is a song cycle which employs for its text a series of poems written by the talented young negro, Countee Cullen. It does not utilize jazz or the spirituals, but has a more primitive and lyrical quality. Alexander Smallens, music director of the Philadelphia Civic Opera Company, appearing by courtesy of that organization will direct this work and also the Toch Tanz-Suite.

Mina Hager and Colin O'More will sing the soprano and tenor roles for Saturday's Child.

The Schoenberg quintet is said to be in that composer's latest manner, and to have his characteristic stamp in every strange interval. It will be played by Quinto Mazanini, Michel Nazzi, Albert Sand, David Swann, Lucino Nava.

will be held with Guy Herbert Woodard, a prominent figure among American violinists for the past twenty years, and also under Rachel Major, distinguished artist-student of Leopold Auer, will expound her normal methods in a series of six class lessons for violinists during the summer term.

The department of theory will be headed by Felix Borowski and Leo Sowerby, both known for their compositions for orchestra and piano and also by their conducting. Eric Delamarter, distinguished American organist, and conductor of the Chicago Symphony Orchestra, will head the organ department.

WHERE THEY ARE TO BE

As Announced

BELOUSOFF, EVSEI—March 16, Springfield, Mass.
CROOKS, RICHARD—March 10, Utica, N. Y.
DAVIS, ERNEST—March 13, Atlantic City, N. J.
GABRILOWITZ, OSSIP—May 25, Evanston, Ill.
GIANNINI, DUSOLINA—March 12, Wellesley, Mass.; 14-16, New York City; 17, Baltimore, Md.
HAAGER, EMILY STOKES—May 25, Bethlehem, Pa.
HART HOUSE STRING QUARTET—March 5-6, Saskatoon, Saskatchewan; 8 and 11, Calgary, Alberta; 9 and 10, Edmonton, Alberta; 15, Medicine Hat, Alberta; 16, Swift Current, Saskatchewan; 17, Winnipeg; 19, Port Arthur, Ont.; 23, Timmis, Ont.; 26 and 29, Toronto, Ont.
HESS, MYRA—March 13, Boston, Mass.; 16, Buffalo, N. Y.; 22, Toledo, Ohio; 30, Detroit, Mich.; April 4, Chicago, Ill.; 7, Cooperstown, N. Y.; 8, Albany, N. Y.; 9, Northampton, Mass.; 16-17, Ojai Festival, Cal.
JACOBSON, JASCHA—March 15, Morgantown, W. Va.
LEVITZKI, MISCHA—March 14, Fall River, Mass.; 18, Wellesley, Mass.
MORTIMER, MYRA—March 8, Portland, Ore.; 11, Tacoma, Wash.; 14, San Francisco, Cal.; 26, Los Angeles, Cal.
RAYMOND, GEORGE PERKINS—March 14, Erie, Pa. (Orchestra).
RUSSIAN SYMPHONIC CHOIR—March 16, Ithaca, N. Y.; 18, Worcester, Mass.
VREELAND, JEANNETTE—March 10, Utica, N. Y.; 12, Toronto, Can.; 30, Detroit, Mich.
WHITEHILL, CLARENCE—March 5-6, Saint Louis, Mo.; May 8, Lynchburg, Va.

Mrs. Theodore Bohlmann Dead

Mrs. Theodore Bohlmann of Memphis, Tenn., died there recently of pneumonia. She had been an invalid for a number of years past. Her husband, now musical director of the Theodore Bohlmann School of Music, Memphis, was well known for many years as head of the piano department in the Cincinnati Conservatory, and Mrs. Bohlmann was associated with him there in his teaching. She was also a brilliant concert pianist.

Katherine Bacon Returns from Tour

Katherine Bacon, pianist, was so well received when she appeared in recital in Wigmore Hall, London, last September that she was engaged for a tour of the British Isles in January and February of this year. She returned from this tour—a decided success—on the Berengaria last Tuesday.

Master Classes at Gunn School, Chicago

The master classes of the Gunn School this spring and summer will bring an interesting group of artists and teachers to Chicago. The first name on the master class calendar at the Gunn School is that of Lee Pattison, distinguished American pianist, who has been a member of the Gunn School faculty for the past three years. Mr. Pattison closes his concert tour for this season early in March and will begin his teaching at the school on the eighth of that month.

Moriz Rosenthal's only playing and teaching that will engage him in America will be at the Gunn School, from April 18 to May 2. In that fortnight he will hold ten technic and interpretation classes and will supplement these with three historical recitals on April 18 and 25, and May 2, in the Princess Theater.

The vocal master classes at the Gunn School are to be particularly interesting. The summer master class brings Percy Rector Stephens, whose following throughout the country is very large. Mr. Stephens has not only trained such distinguished concert figures as Paul Althouse and Reinald Werrenrath, but is represented literally by hundreds of distinguished teachers of the art of song in important communities throughout the country.

Frantz Proschowsky, who will teach briefly in June and again throughout the month of August at the Gunn School, has added to the endorsement of Mme. Galli-Curci—who looks upon him as her vocal advisor—the following letter from Tito Schipa:

Only recently I have heard that you are contemplating engaging my good friend and maestro, Frantz Proschowsky, for your master class. Allow me to express my congratulations upon your great work! As you know, Maestro Proschowsky is one of the world's greatest authorities on voice. It has always been a great pleasure for me to work with Maestro Proschowsky and I feel sure you will benefit also by obtaining her services. Wishing that your wonderful school will continue to gain laurels, I am, Sincerely yours, Tito Schipa.

Glen Dillard Gunn, who, like Mr. Stephens, is represented in the programs of the country's principal orchestras by his artist-students and on the faculties of the country's foremost schools of music by the teachers he has trained, will specialize this summer in Normal Training Classes. He has prepared to have a three, four, or five weeks' course covering the first three, four or five years of study and also an advanced course covering practically the entire literature of the instrument.

Burton Thatcher, Albert Borroff and Stuart Barker, of the regular faculty, announce large enrollments for the summer. Prof. Zarko Savic, teacher of Leo Slezak, Alexander Dillman, and many other famous singers of Austria and Germany, has joined the faculty. Prof. Savic is author of a work on vocal art which the late Enrico Caruso pronounced "the perfect method."

The violin master classes at the Gunn School contain two well known concert violinists—Amy E. Neill, recognized by Europe as one of the greatest of violinists, still a rare honor, and acclaimed by her country-women of the Federated Women's Clubs as the first artist of her sex, will teach privately and hold a "How-to-Study" class; and Abraham Sopkin, whom the Berliner Tageblatt designated as "an extraordinarily gifted violinist, who is master of technic and interprets in a masterful style." Violin normal courses

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PHILADELPHIA—

"Another conspicuously beautiful piece of singing was Miss Meisle's interpretation of Adriano's aria, which displayed not only the fine range of this popular contralto, but her sympathetic grasp of the character as well."—*Philadelphia Record*, Feb. 12, 1926.

"Kathryn Meisle, a contralto, whose superb singing was an outstanding feature; her contralto tones were of superb beauty and breadth. She has one of the important voices of this generation."—Linton Martin in *Philadelphia Inquirer*, Feb. 12, 1926.

BALTIMORE—

"Kathryn Meisle possesses a voice of splendid quality, with a leaning towards the dramatic. The artist sings with vitality, freshness and with clear enunciation, presenting her part artistically."—*Morning Sun*, Baltimore, Feb. 11, 1926.

"Miss Kathryn Meisle, the contralto, commands a rather large vocal equipment . . . she sang her part with enthusiasm and a sort of soaring touch which caught the audience."—*Evening Sun*, Baltimore, Feb. 11, 1926.

"Of the soloists, Kathryn Meisle, the contralto, was by far the best equipped. Her voice was Wagner strength and she used it with assurance."—*Baltimore News*, Feb. 11, 1926.

"Miss Meisle, as Adriano, won salvos of applause."—*Baltimore American*, Feb. 11, 1926.

WASHINGTON—

MISS MEISLE IS PRAISED (Headline)

"The best soloist, in the opinion of many, was Kathryn Meisle, contralto, who sang Adriano's music."—*Washington Post*, Feb. 10, 1926.

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SUPERLATIVE PRAISE FROM CONSERVATIVE N. Y. TIMES

"ROSA PONSSELLE, in the title role, won a PERSONAL TRIUMPH richly deserved by her vocal and interpretive art. Probably no performance thus far of the season has aroused so much enthusiasm. The performance was one of the best the Metropolitan has recently given. It is a pleasure to add that its APEX was the singing of Miss Ponselle. She has never more completely justified her talents and her promotions. THE BEAUTY, THE RANGE AND OPULENCE OF THE VOICE have been common knowledge. Last night her native temperament and intuition for vocal effect found full play in a highly expressive and artistic interpretation—one that was thoughtfully and finely proportioned, that took account of text as well as song, and histrionic representation. The applause of the audience was fully merited, and if Miss Ponselle had not finally come alone and repeatedly before the curtain, there would probably have been a

GILMAN OF TRIBUNE SAYS COMPOSER WOULD HAVE BEEN PLEASED

"There was so much last night that would have pleased Spontini. First of all no doubt, there was the impersonator of the Vestal herself, Rosa Ponselle; for here was a 'youngest' Vestal who was obviously young. Here was a singer who could sing Spontini's long, gravely sculptured melodies with a requisite sense of line and dignity of style. Miss Ponselle sang the passages of cantilena with admirable phrasing, loveliness of tone, and severity of style, and she was no less admirable in those moments of true dramatic expressiveness with which the score abounds." Lawrence Gilman, New York Herald Tribune.



NONE CAN SING LIKE HER SAYS EVE LOIDNAL

HER SAVES EVE MUNDAN

there would probably have been a

—Olin Do'vnes, New York Times.

CHOTZINOFF CALLS HER RARE PHENOMENON

"Fortunately, there was Miss Ponselle to sing the music. SHE IS A VERY RARE PHENOMENON NOW A DAYS. She has a voice THRILLING in the upper register—her intonation is FAULTLESS—her breath control easy—and she never sacrifices quality to dramatic effect."
—Samuel Chotzinoff, The World.

Mishkin Photo

MISS PONSELLE in "La Vestale"

"Beautiful singing. NO OTHER WOMAN NOW IN THE METROPOLITAN CAN SING LIKE THIS. It was pure, limpid, lovely tone, always completely within suave control, never striving for more than legitimate and needful effect, continuously expressive of the textual line. There was both superb power and delicate restraint in the handling of the voice, the power never forced, the restraint skillful and unobvious. Her singing and acting in this role was the HIGH SPOT of her career on the Metropolitan stage."—Irving Weil, Evening Journal.

WHAT HENDERSON SAYS

"Rose to real heights of lyric beauty and tragic expression—IT WAS THE LOFTIEST ARTISTIC FLIGHT OF HER YOUNG CAREER."—W. J. Henderson, New York Sun.

"Rosa Ponselle displayed her exceptional vocal talent in a brilliant light. SHE WAS THE STAR OF THE EVENING."—Paul Morris, The Evening World.

"Acting with dignity, poise, and plastic beauty."—Pitts Sanborn, The Telegram.

A GORGEOUS VOICE

"What a gorgeous voice she releases! HERS IS ONE OF THE MOST BEAUTIFUL ORGANS OF TONE THAT THE METROPOLITAN HAS EVER KNOWN. She received an ovation."—N. Y. Sun.

"Surprised the experts with the restraint, purity and authority of her singing style."—Liebling, N. Y. American.

"GLORIOUSLY sung by Rosa Ponselle."—Evening Post.

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MINNEAPOLIS, MINN.

MINNEAPOLIS, MINN.—The ninth regular concert by the Minneapolis Symphony Orchestra, January 22, was chiefly notable on account of an exceptionally fine performance of Tchaikowsky's fifth symphony in E minor. Excerpts from De Falla's Love, the Sorcerer, which opened the program did not arouse a great deal of enthusiasm in the audience. The second part of the program had been given over to Lester Donahue who played the Rachmaninoff C minor concerto on "a piano to which has been added certain improvements in tone and pedal—the inventions of John Hays Hammond, Jr." Mr. Donahue performed his task acceptably.

The Verbruggen String Quartet gave its third chamber-music evening on January 13, at the MacPhail School of Music. First on the program was Haydn's wholly delightful quartet in C major, The Birds, which served as an admirable foil and introduction to the Beethoven quartet in B flat major, op. 130. Mr. Verbruggen and his co-artists are doing real missionary work in playing these seldom heard works of the Bonn master, and they are deserving the highest encomium of praise not only for playing them, but also for the manner in which they are interpreted. The understanding and enjoyment of these works is greatly enhanced by the illuminating remarks with which Mr. Verbruggen precedes the performance.

The thirteenth "Pop" concert by the Minneapolis Symphony Orchestra, on January 17, consisted purely of orchestral numbers which were greatly enjoyed by the audience. The program opened with Mr. Verbruggen's admirable interpretation of Beethoven's Leonore overture, No. 3.

Other numbers were the nocturne from Mendelssohn's Mid-Summer Night's Dream music, both of Bizet's suites made up of his music to l'Arlesienne, Grieg's Spring for string orchestra as well as his Solvejg's song from the music to Peer Gynt. The program closed with three pieces from Berlioz' Damnation of Faust, the minuet of will-o'-the-wisps, the dance of sylphs, and the Rakoczy march.

The fourteenth "Pop" concert, January 24, opened with Massenet's overture, Phedre. The theme and variations from Schubert's D minor quartet were exquisitely done by the string section of the orchestra, while a magnificent performance of Siegfried's Rhine Journey and Funeral March from Wagner's Die Götterdämmerung brought out the full possibilities of the orchestra. Chabrier's March Joyeuse closed the program in a happy manner. Helen Traubel, soprano, was the assisting soloist, making a fine impression with Pleurez mes yeux from Massenet's Le Cid and the Dich Theure Halle from Wagner's Tannhäuser. She was compelled to add several encores.

William H. Pontius presented the Minneapolis Symphony String Quartet and Gabriel Fenyes, pianist, in an enjoyable evening of chamber music on January 20 at the studio recital hall.

Fiqué Musical Institute Recital

Students of the Fiqué Musical Institute, Brooklyn, appeared in recital on February 25. The well arranged and interesting program was given by May Etts, Barbara Eckels, Dorothea Holland, Carl Sigman, Mary Pendlebury, Esther Swayer, Margaret Rubel, Kenneth Forbes, Eleanor Friese, May Laurie and Gladys Ganvreau. The accompaniments for the vocal numbers were furnished by Katherine Noack Fiqué and those for the concertos were played by Carl Fiqué. This evening, March 4, the annual carnival of the Fiqué Choral will be held.

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The
Peoria
Journal,
Feb. 12, '26

"HE carried a jaunty air about him that won the hearts of his auditors even as his voice won their souls, and when towards the end of his program he invited the whole assemblage to join with him in the chorus of 'Loch Lochmond', he cinched a feeling of personal friendship among them. It didn't seem to matter what language he took for expression, his singing was superb, his full rich baritone completely filling the hall and sending its richness into every corner . . . tumultuous applause and numerous encores."

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NEW YORK CONCERT
ANNOUNCEMENTS

MARCH 4—Philharmonic Orchestra, evening, Carnegie Hall; Irene Scharrer, piano, evening, Aeolian Hall; American Orchestral Society, evening, Town Hall.

MARCH 5—Philharmonic Orchestra, afternoon, Carnegie Hall; Efreim Zimbalist, violin, evening, Carnegie Hall; Elshuco Trio, evening, Aeolian Hall.

MARCH 6—Intercollegiate Glee Club Contest, evening, Carnegie Hall; Philharmonic Orchestra, morning and afternoon, Aeolian Hall; Winifred Cornish, piano, afternoon, Town Hall.

MARCH 7—Philharmonic Orchestra, afternoon, Carnegie Hall; Gisella Neu, violin, evening, Aeolian Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium; Chaliapin, song, afternoon, Manhattan Opera House.

MARCH 8—Lillian Hunsicker, song, evening, Aeolian Hall; Hartmann Quartet, evening, Town Hall; Lula Myss-Gmeiner, song, afternoon, Aeolian Hall.

MARCH 9—Philadelphia Orchestra, evening, Carnegie Hall; Alfred Mirovitch, piano, evening, Chickering Hall.

MARCH 10—Schola Cantorum (Merle Alcock and de Stefano soloists), evening, Carnegie Hall; Irving Jackson, song, afternoon, Aeolian Hall.

MARCH 11—New York Symphony Orchestra, afternoon, Carnegie Hall; Boston Symphony Orchestra, evening, Carnegie Hall; Victor Wittgenstein, piano, evening, Aeolian Hall; Marcia Palesti and Diomed Avlonitis, evening, Town Hall; National Opera Club of America (Strauss' Elektra), afternoon, Waldorf-Astoria.

MARCH 12—New York Symphony Orchestra, evening, Carnegie Hall; Shura Cherkassky, piano, afternoon, Aeolian Hall; Guiomar Novas, piano, afternoon, Town Hall; League of Composers, evening, Town Hall; The Rubinstein Club, afternoon, Waldorf.

MARCH 14—Marguerite D'Alvarez, song, afternoon, Town Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium; Philharmonic Orchestra, afternoon, Metropolitan Opera House; Harry Cumpson, piano, afternoon, Steinway Hall.

MARCH 15—New York Trio, evening, Aeolian Hall; Beethoven Association, evening, Town Hall.

MARCH 16—Mieczyslaw Horzowski, piano, evening, Town Hall; Dusolina Giannini and Ignace Hilsberg, afternoon, Hotel Roosevelt; Edwin Hughes, piano, evening, Aeolian Hall.

METROPOLITAN OPERA

(Continued from page 20)

vivacity of the Violetta of the first act and the dying consumptive of the fourth act. The soprano was in fine voice and gave of her best throughout the performance. Giuseppe Danise was cast as the elder Germont, and both he and Miss Bori did some splendid singing in their scene together. The dancing of Florence Rudolph and the Corps de Ballet added to the enjoyment of the performance. Serafin conducted.

SUNDAY NIGHT CONCERT

There was no visiting artist at the Metropolitan on Sunday evening, Feb. 28, but the singers of the company who contributed to the pleasure of a well arranged program included Marie Sundelius, who made her first appearance with the company this season, and created a fine impression with her lovely rendition of *Deux le Jour* from *Louise*, and later in the trio from *Faust*; Queena Mario, who won favor also with the large audience, again delighting with her charming voice and charm of manner, the ever popular *De Luca*, in excellent voice and spirits; rich voiced Merle Alcock, already a valuable member of the company, as well as Marcella Roeseler, Ralph Errolle, Jose Mardones and James Wolfe. The conductor of the evening was Wilfrid Pelletier.

Ward Method Demonstrated

The Justine Ward Method of teaching music was demonstrated by pupils of the Ward Academy, Miss Hewitt's School, Lenox School, The Kips Bay Boys' Club, a private class of beginners and pupils from the Pius X School, on February 27 at the Lawrence-Smith School, East 70th Street. Ernest Schelling was to have presided but was unable to be present owing to a concert in Boston and his place was taken by Robert W. Claiborne.

The demonstration was divided into five parts, each part being presented by a different group of children. The largest part fell to the pupils of the Ward Academy and the Pius X School, and one could not but wonder at their amazing ability in sight singing, composition and memory. After writing and singing things played on the piano by members of the audience, they took a theme presented by Carolyn Beebe, completed it on the blackboard, wrote second and third parts to it in counterpoint, and then, as a group, read off the finished work in perfect tune, tempo and without error. It is evident from the quality and idiom of the tunes composed and the counterpoint written to them, that this entire system rests upon the solid foundation of the best musical tradition. There can be no doubt that this Ward System gets results of the most extraordinary sort. These children do some things that it is doubtful if the average classes in public schools, or even in music schools, could do. The results, if the method could be widely introduced and taught to great numbers of American children, would be a musical nation.

Australian Singer Coming Here

Ethel Osborn, a pupil of Roland Foster of the New South Wales State Conservatorium of Music, Sydney, so impressed Dame Clara Butt when she sang for her recently in Sydney, that the latter volunteered to introduce her with herself at a special concert she will give for this purpose at the Albert Hall in London in June. Miss Osborn will spend two or three months in London in the fall and then come here. She is already scheduled for appearances with the Minneapolis Symphony Orchestra, under Henri Verbruggen, who was formerly head of the Conservatorium in Sydney. Before leaving Australia she will give a farewell concert about May 1.



Frances Nash
FOREMOST AMERICAN WOMAN PIANIST

MANAGEMENT
METROPOLITAN MUSICAL BUREAU
AEOLIAN HALL, NEW YORK
CHICKERING PIANO

NEW YORK CONCERTS

(Continued from page 23)

gem and it should not be sung in English as it loses its character in the translation of the Tuscan dialect.

Miss Lewis was in a very good vocal condition and proved that she can do some very lovely concert work. Her light, lyric quality is pure, the higher range is clear and on this occasion was quite free. In the scene from Massenet's *Manon*, given as an encore, the closing cadenza and high E and D natural were very flexible and the staccato was clean. There was also a warmth and lusciousness to the fullness of emission which shows that Miss Lewis need never force to achieve her effects. In her interpretive work she was best in the French songs, the *Clair de lune* had a suppressed intensity that brought a hush over her listeners, while it was in the *Cherubini* aria that Miss Lewis revealed her mastery of phrasing. One of the outstanding renditions was Hughes' *I Will Walk With My Love*—not only in the sentiment but also in the continuity of a vocal line which served to reveal how limpid Miss Lewis' voice can be.

Besides these musical endowments this young soprano possesses a rare gift in her most attractive and charming stage presence. It should be a subject of emulation for all public performers. It is something that has not been encountered in a long time. A grace, refinement, simplicity, lack of mannerisms, which envelop her in an aristocratic atmosphere, with a dignity, poise, assurance, and a certain finesse, make one think of her as an old-world symphony. Augmenting this enhancement was the exquisite costume of Miss Lewis, so that she had much wherewith to charm her audience. It is to be hoped that time and adulation will not rob Miss Lewis of these precious assets.

Vladimir Graffman Pupils in Recital

On February 28, at the De Witt Clinton High School, fifteen pupils of Vladimir Graffman gave a recital of violin music—a recital much above the average of those usually called pupils recitals. Each participant showed talent to a greater or less degree, but above all gave evidence of painstaking, intelligent technical as well as inspirational preparation. Each pupil showed feeling for the music rendered—also sincerity and personality in the delivery of his or her piece. There was not one uninteresting number on the program. From the small lad who produced a beautiful tone in *The Ruff Cavatina* and Schubert's *The Bee*, through the older players, concluding with the excellently rendered Paganini concerto in D major every number was enjoyed by a large and enthusiastic audience. These young people, who showed a fondness for Bach, Mouret-Elman, Corelli, Beriot, Vivaldi, Vieuxtemps Samartini-Elman, Fiorilla, Raff, Schubert, Achron, Francoeur-Kreisler, Bruch, Lalo and Paganini, were Bessie Aronow, Bernard Tabachnick, Sam Levin, Ethel Brown, Clara Solomon, Beatrice Matava, Murray Bernthal, Sidney Horowitz, Abe Zifkin, Rose Schueli, Lillian Rosenfield, Leon Stern, Thelma Rawson, Nicos Cambourakis and Joseph Ginfold.

Mr. Graffman is an exponent of Leopold Auer about whom Mr. Auer wrote: "I take pleasure in stating that Mr. Vladimir Graffman, who has graduated from my class at The Imperial Conservatory for Music at Petrograd, Russia, is a highly gifted violinist and teacher, having fully absorbed the principles of my method of instruction."

Diana Graffman, at the piano, was a very gratifying accompanist for these young players through her skillful accompaniments.

Soder-Hueck Pupil in Debut

Rita Sebastian, a singer whose personality is said to enhance the beauty of her voice, gave a song recital at the Princess Theater, February 7. The audience heard the young singer with obvious pleasure, and applauded her heartily for a program delivered with the style of a true artist. Those who heard Miss Sebastian in her recital at Carnegie Chamber Hall last May, were delighted with the strides she has made, not only in the freedom of her voice, but also in her style. A long and varied program was rendered, and she was assisted by Theodor Cella, harpist of the York Philharmonic. Edna Sheppard was accompanist.

Mr. Henderson, in the *New York Sun*, said "Miss Sebastian is a singer of talents, and her accomplishments bespeak a future for her art. Her voice is a fine, deep contralto. Her general ideas of style gave evidence of musicianship, backed by a genuine musical intelligence." Favorable, too,

was Mr. Perkins of the *New York Herald-Tribune*: "Miss Sebastian has a voice of not a little volume and resonance, best in its lower notes, which attained a notable depth and fullness." Samuel Chotzinoff in the *World* called her: "A contralto of great promise" and Maurice Halpern in the *New York Staats Zeitung* wrote: "Miss Sebastian, who sang for a well filled house, had a very flattering but well deserved success. The young lady is the lucky possessor of a very warm and capable voice of natural beauty, being trained in the best school. Especially the low tones bewitch through their rare and genuine alto character. The whole organ delights through its richness and warmth. Her interpretive talent seems of variety, because songs of a jolly as well as serious mood were given with likewise fine understanding." Greta Bennet in the *New York American* was of this opinion: "Miss Sebastian possesses an attractive contralto voice, well-placed and well-emitted."

Carnevali to Teach in Tivoli

Vito Carnevali has been engaged to teach at the 1926 Summer Master Class for Americans at the Villa d'Este at Tivoli, Italy. He will conduct an opera class and also coach singers. The course is for ten weeks, from July 23 to September 30. Of interest is the fact that the school has



Photo by Campbell, New York

VITO CARNEVALI.

the necessary equipment to give opera students actual stage experience. Mario Corti is director, and the faculty includes, in addition to Mr. Carnevali, Mario Castelnuovo-Tedesco, composition, Ernesto Consolo, piano; Delia Valeri, voice; Mario Corti, violin; Ada Sassoli, harp, and Dr. Ugo Fiorini, Italian and History of Art.

The Villa d'Este is situated only fifteen miles from Rome, and has been granted to the American School by Pietro Fedele, the Italian Minister of Public Education. It is patronized by the Italian Government, the Ambassador of the United States in Rome and the Italy-American Society of New York and Rome. The beauty of the Villa and its surrounding property is well known, for it is the result of an Italian Prince who employed all his efforts to realize a great dream of art.

The coming summer will be Mr. Carnevali's second season in Tivoli. In 1924 he taught a master class at the summer session of the American Conservatory in Chicago. Mr.

Carnevali also is known as a composer, many of his compositions being heard frequently. He has several new ones which are to be placed on the market in the near future. Mr. Carnevali has coached Gigli, Danise and a number of other prominent Metropolitan Opera House artists.

BIRMINGHAM, ALA.

BIRMINGHAM, ALA.—Prof. Julius Wolfsohn, of the Conservatory of Vienna, was a recent visitor to Birmingham and was presented in recital by the Temple Sisterhood and the Council of Jewish Women in the auditorium of Temple Emanu-El. Prof. Wolfsohn aroused the enthusiasm of a large and appreciative audience, who were sincerely impressed with his musicianship, his splendid interpretations and his exquisite tone coloring.

The Minneapolis Symphony Orchestra, Henry Verbruggen, conductor, appeared here in two concerts, a matinee and night performance, under the auspices of the Music Study Club and drew large audiences in the Municipal Auditorium. The attendance at the evening concert was estimated at over 5,000. On this occasion Verbruggen played the Brahms symphony No. 2 in D major, op. 73, for the big number.

Mischa Levitzki, pianist, appeared here in concert on February 15, under the auspices of the Birmingham Music Study Club, and completely captivated a large and discriminating audience with his superb pianism. After a heavy program of two hours duration, he was recalled again and again and the audience refused to leave until he had played four encores. He was forced to repeat his own charming composition, *Valse*, in A major.

At the morning study meeting of the Music Study Club, in Cable Hall, Fred Wiegand, violinist and orchestral conductor, led with an excellent talk on modern orchestral music. He gave an analysis of the Brahms Symphony that was played by the Minneapolis Orchestra here. Mr. Wiegand illustrated his program with delightful numbers rendered by himself and members of his orchestra. Those who played were: Fred Wiegand, violin; Irvin Taylor, cello; Vincent de Milita, flute; Harry Niles, clarinet, and Laila Graham, pianist.

Lowela Hanlin presented pupils in recital.

The Allied Arts Club presented a program of operas, Ferdinand Dunkley leading, and J. Phil Maguire singing selections from *Aida*. A. G.

Alberto Jonás Gives Musical Prestige to Fordham University

Newspapers in Chicago, San Francisco, as well as other cities throughout the country have reproduced the news published in the *New York Times* announcing the engagement at Fordham University, in New York City, of Alberto Jonás, piano virtuoso and pedagogue. This engagement consists of a series of lecture-recitals given in the large, beautiful auditorium of the University. Therein Alberto Jonás holds forth once a week.

With his musical knowledge he has been called a walking encyclopedia. With his beautiful playing and his singular gifts as a speaker, the artist captivated his audience from the start.

It is a significant and hopeful sign of our times when universities deem it advisable to secure the co-operation of great musicians in order to advance the musical taste and culture of their students.

Irma Davidson at Drama Comedy Club

February 19, Irma Davidson, soprano, artist-pupil of Jacob Schwartz, sang at the Drama Comedy Club in the Grand Ballroom of the Astor, New York. Miss Davidson possesses a voice of much natural charm and which she has learned to beautify by the use of an exquisite pianissimo. Her singing was highly commented upon by the appreciative audience. Irene Barcella accompanied Miss Davidson.

Margarita Selinsky in Recital March 19

Margarita Selinsky will give a violin recital in Carnegie Chamber Music Hall on Friday evening, March 19. Mrs. Selinsky will play three groups of solo numbers, and two groups will be made up of selections for two violins, in which she will be assisted by her husband, Max Selinsky.

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THE MUSICAL COURIER EXTRA
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Beethoven's Missa Solemnis has not been done here in some time. The Friends of Music promise it for their first concert next season, in commemoration of the centenary of Beethoven's death.

National Music Week this year promises to be larger than ever. Last year a total of 1,205 cities and towns observed it, and still more will join this spring. The dates are May 2 to 8 inclusive. The National Bureau of Advancement of Music, under the leadership of C. M. Tremaine, has prepared some new publications for the aid of localities which are preparing to observe the week, and these may be had on application to the Bureau.

There's trouble again within the walls of the International Society for Contemporary Music. Arnold Schönberg, one of the "honorary members," has notified the Vienna branch of his resignation from membership and of his disapproval of the plan to produce his quintet for woodwinds at the next Zurich Festival of the I. S. C. M. Schönberg's withdrawal is a belated sequel to the squabble which arose at Venice between the composer and Edward J. Dent, president of the society.

R. E. Johnston is the manager under whom John Charles Thomas is to tour the United States next winter. This fact was omitted from our announcement last week for the simple reason that Mr. Johnston's management of Thomas is so well known that it seemed unnecessary to dwell upon it. However, a MUSICAL COURIER reader wrote in to ask who Mr. Thomas' manager would be, so here is the information for all who are interested—and they are many, for Thomas is popular—and so is his manager.

The League of Composers announces a concert for March 13 at Town Hall, at which split semi-tones will be heard upon "new, especially constructed instruments," invented by Julian Carrillo, Mexican, who has spent thirty-five years experimenting. He has a new work, Sonata Quasi Fantasia, built entirely on subdivisions. Last year a society presented two pianos tuned betwixt and between. Now we are to hear betwixt and between. A certain small class of mad modernists will rush to hear this new music and will frantically applaud. That is good for the League. It is also good for modern music. The public will gradually weed out the good from the bad, the worthy from the worthless, and instead of every new

composer having to fight to get himself heard, as in the old days, every composer is heard, and the people say thumbs up or thumbs down as they may decide.

André Gedalge passed away suddenly and unexpectedly in Paris last month, age seventy years. Though he won second Grand prix de Rome in 1885, took an operatic prize ten years later, and composed numerous works in large forms, he was practically unknown as a composer outside of his native France, and not specially well known there; but through his position as professor of composition at the Conservatoire he had had under his tuition all the younger men of France. Among his former pupils are Maurice Ravel and Georges Enesco, and the present generation, down to the youngest hopefuls, had practically all been through his hands. How surprised he must have been at the things some of them did!

The Canadian Northern Railway has a string of radio stations all through the Canadian Northwest, and if you are a radio fan with a good set you ought to be able to listen to some fine chamber music this month, for the Hart House String Quartet of Toronto, which made so notable an impression at its first New York appearance a short time ago, is going to broadcast its concerts from all the largest cities there. The schedule is: March 4, Regina (C. N. R. R.); 6, Saskatoon (C. N. R. S.); 10, Edmonton (C. N. R. E.); 11, Calgary (C. N. R. C.); 17, Winnipeg (C. N. R. W.). We should appreciate it if any MUSICAL COURIER reader who picks up the quartet will write to us and tell us how they like it.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, had a doctor's degree conferred upon him by Brown University, Providence, R. I., the other day, in recognition of his service in spreading the gospel of good music on both sides of the Atlantic. Dr. Koussevitzky, pleading his unwillingness to speak poor English before a public assembly, delivered his Doctor's oration on his favorite instrument, the contrabass. Doubtless this is the first time in the history of music and of the world that the bull-fiddle, as it is known to the plebs, was ever employed for such a purpose. Our idea would be to decorate the big box with an engraved gold plate in commemoration of the occasion and place it in the university museum, if any. Certainly this event is something that deserves the adjective unique. And though Koussevitzky is a virtuoso without rival on his chosen instrument, we inquire earnestly how the newly made doctor could bear his honors with the necessary dignity, jack-knifed over the shoulder of that ungainly violin?

Alfred Hollins, distinguished English organist, played his last recital at the Wanamaker Auditorium last week, and after two or three appearances in Canada will soon leave for home. His visit has been of unusual interest. Blind from birth, he not only educated himself in the extremely difficult art of playing the organ, but also made himself known as one of the best composers of that instrument. We have always been interested in him ever since, as a youth, we used to play the organ in the little Massachusetts church for \$3 a Sunday (probably overpaid at that) and performed in our fashion all the compositions by Mr. Hollins we could get hold of. There was a real thrill in meeting the little, grey-haired gentleman and watching with what ease, despite his total blindness, he handled the technical difficulties of anything so complicated as a large, modern organ. The American musical world is distinctly indebted to Dr. Alexander Russell, who was instrumental in bringing about Mr. Hollins' visit here.

SANDWICH SKYSCRAPERS

The following letter appeared in the New York Times of February 25. The MUSICAL COURIER reprints it on the chance that some soft-hearted reader may open his purse in favor of these sandwichmen on half salary, though it must be said for the Metropolitan Opera management that day-time sandwichmen have to work at least eight hours for the \$2 they get, whereas the night time sandwichmen at the Metropolitan don't work, including time of making up and redressing, more than one half hour for the \$1 they get. But here is the letter:

To the Editor of the New York Times:

Would you kindly give us the Sandwichmen in that uproar called the Skyscraper that is playing in the Metropolitan Opera House, a big notice or boom us? We are all Down and Outers, and all we get for that part, carrying the signs, is the Measley Sum of one dollar a performance. If you do this, perhaps Mr. Otto Kahn and the rest of the Stockholders might open their purses and give us a little more. We have all been Sandwichmen on the public streets and the lowest paid sandwichmen gets at the lowest \$2 a day. So Atta Boy for us.

(Signed) SKYSCRAPER SANDWICHES.
 Metropolitan, O. H.
 New Mills Hotel, New York, Feb. 20, 1926.

Operatic Opportunities

One of the things that emerged with considerable persistence in press criticism and conversation regarding the recent debut of Marion Talley at the Metropolitan was the statement that there were no opportunities in America for budding operatic stars except the Metropolitan Opera and the Chicago Civic Opera.

The reason for this sort of statement is obvious and excusable enough. The idea people have in mind is the European situation, where every large city and many of the smaller cities have opera houses and opera companies of a permanent nature, while America has only two houses in two of its biggest cities, the rest of the nation having to depend upon visiting companies.

No one will defend this condition of affairs. It is a thing of which this great nation of ours should be thoroughly ashamed. With all the money in the world (pretty nearly) and more coming all the time, with endowments and subsidies for everything conceivable, with pretended culture, that we should be without our regular opera companies in all of our cities of large size is simply disgusting. It shows us up for what we are—Mainstreeters—better than anything else could, and it should silence our boastfulness about being "the people" living in "the country" of the universe. Our only excuse is our youth.

Meantime, one of the organizations which is helping us to grow up is the San Carlo Grand Opera Company, of which Fortune Gallo is impresario. This company has been doing for the past fifteen years what no other company in America is doing: it has been taking grand opera to the American public outside of the cities which have permanent opera (and in these cities as well). Travelling opera companies have come and gone, been born and died, since the memory of the oldest inhabitant. They died for various reasons, three of which may be enumerated: (1) Not good enough to satisfy the public; (2) run in such an expensive manner that the overhead could not be met; (3) personal extravagance of the management or ambition to get into more lucrative fields.

Mr. Gallo has survived and his organization has grown better and better every year and more firmly established simply because he has understood the art of striking a happy medium. In other words, he understands opera as it is given in the smaller cities of Europe, and he gives the smaller cities of America just that sort of opera. He also offers opportunity to American operatic artists. The Metropolitan today has Queena Mario, Mario Basiola and Vicente Ballester from the San Carlo ranks, and a number of other artists are getting their routine in that company. Mr. Gallo is also preparing to give, for the first time on the road, and for the first time in repeated performance, an American opera—Algalala—announced for this season but delayed. The Metropolitan and Chicago companies have given occasional American operas, but those operas have only rarely been heard outside of New York or Chicago. Gallo proposes to let the whole United States hear American opera, and with reasonable support from the American public he will succeed.

The irony of the situation lies in the fact that, while Gallo has been decorated by the King of Italy, he is generally forgotten by people who write or talk about opera in America. True, Gallo was born in Italy, but he is now an American citizen, and all that he has done to benefit any country has been done in America and for America. Foreign born conductors of American symphony orchestras, many of them not American citizens and with no prospect of being, are being decorated by our colleges, the only kind of decoration this country knows anything about, while Gallo does not even get the credit for what he has done and is doing. The fact is, however, that Gallo and Gallo alone, unsubsidized and unaided, with no millionaires back of him, has gone about the country for fifteen years giving grand opera to audiences that otherwise would never have had grand opera. He is doing another thing that is no less important. He is gradually breaking down the American conviction that there can be no grand opera without its Patis and its Carusos. Furthermore, Gallo is working with the National Federation of Music Clubs. But neither Gallo nor the National Federation of Music Clubs gets much credit in the metropolitan press.

Why?

VARIATIONS

By the Editor-in-Chief

Paris, February 17, 1926.

It is Mardi Gras, but the modern Paris of these sober times does not celebrate in the streets as once was the custom. The banks and some shops are closed; several dance places advertise a bit more colorfully than usual; and I saw two tiny children dressed as pierrots and wandering along the rue Royale without attracting any attention from the serious and self-centered older pedestrians. With the franc at twenty-seven to the dollar, and a Cabinet crisis imminent for the twenty-eighth time this year, Paris has no mind for tumbling about the boulevards to pay sportive homage to Mardi Gras.

I am making all kinds of detours and excuses to avoid attendance at concerts, operas, and other musical happenings, as this trip is a vacation. Once I weaken, all will be lost, for Paris perpetrates practically as many concerts as New York. Take last Sunday as an example! Our own metropolis pats itself on the back and feels sure it is the world's musical center when a Sabbath brings eight or nine concerts. Last Sunday there were five orchestral affairs, by the Colonne, Lamoureux, Pasdeloup, Société des Concerts, Orchestre de Paris; and also Mme. de Andrada, soprano; a hearing of *Le Roi David*; the Festival Koechlin; Concerts Dubruille; Poëtes et Musiciens; and Mlle. Heylaerts, violinist. A total of eleven musical events. New York, where is thy sting now?

At the Ritz I encountered Miss Szold, secretary of Madeleine Keltie, who had many interesting details to tell of Miss Keltie's recent appearance at Malaga, Spain, as Mme. Butterfly. Their Royal Majesties were present, and made a great to-do over the American soprano, especially after they learned that the occasion marked her 100th appearance in grand opera. Miss Keltie sang in Nice, too, quite recently.

It was impossible to doubt that I was in Paris five minutes after arriving. Driving from the station past the Grand Opera, I saw the placard announcements of the current *Faust* and *Herodiade* performances. Only the most ancient Parisians will appreciate to the full the significance of this paragraph.

However, *Fidelio* was given at the Opéra last evening, and I heard a good account of it this morning from a German, who told me also that he never has listened to a better performance of Gluck's *Alceste* than they did there last week. Some day I'd like to sit in the gallery at the Paris Opéra and try to visualize in my mind the scene when Berlioz (then a stripling fresh from the provinces) was perched up there, and yelled his fierce protest when he found that the conductor had tampered with the original orchestration of Gluck.

Not being a Berlioz, nevertheless I desire herewith to register my decided objection to the hideous tooting of the taxi horns in Paris. They sound like toy trumpets in a thousand different keys. And how their drivers rush around corners and dash madly at the scurrying walkers. To cross a busy street in Paris is a most perilous undertaking. The more so, because if you are run down, the municipality fines you for being in the way of the vehicle.

If the ear of the stranger is assaulted by the incessant street noises, his eyes are charmed unceasingly by the glorious beauty of the city itself. It is a positive relief to escape from the jagged peaks of the New York houses in the clouds, and to come back to a real architectural sky line. Every thoroughfare, every turning, every intersection, presents a vista, a monument, a statue, a building, something of artistic attraction. Paris seduces me anew each time I come here; I never tire of rediscovering the city for myself. And when I stray inadvertently from a boulevard, and in a moment find myself in some crooked little alley lined with old houses and mouldering shop-fronts, I lapse into a veritable ecstasy of delight. The more so because the time is sure to come in a few years when there will be nothing left of the old Paris.

Clarence Lucas, and his associate, Natalie de Bogory, were found in charge of the cosy MUSICAL COURIER office at 47 Avenue d'Opera, in the same building with the branch rooms of the New York World. Paris seems to agree with Lucas. He looks ten years younger than when he used to hunt art atmosphere in New York and failed to encounter it.

Lucas was a Conservatoire pupil here in his youth, knows the city thoroughly, speaks excellent French, and loves the French people and ways. He is able to give points to most of the Paris guides. He showed me the house, at 12 Place Vendome, where Chopin died. Apropos, Lucas now is engaged on a search for new Chopin data connected with the composer's life in Paris, and the results of his investigation will be published in these pages shortly. "Isn't it strange," Lucas remarked, "that although no music ever has appealed to women like that of Chopin, he nevertheless always was unfortunate in his relations with them."

My own French has improved marvelously during these few days here. I told the taxi driver to catapult me to the Hotel Crillon. Suddenly I saw ourselves heading up the Champs Elysées. "Hey," I shouted, "I said 'Hotel Crillon.'" "Oh, pardon, monsieur," he answered, "I thought you said Arc de Triomphe."

Although it is chillingly cold here, that fact does not deter the Parisians from indulging in their favorite outdoor sport of sitting at the sidewalk tables in front of the cafés. Blue-nosed, with coat collars upturned, they view the passing throng and sip their beer. The brews of Munich and Pilsen, disguised under French and Alsatian names, have largely taken the place of cognac and absinthe. The Germans did not conquer Paris in 1914, but their beers have done so completely.

Albert Morris Bagby has just left Paris, but Walter Damrosch is expected here this week. A French musician who wishes to remain incognito, told me that Damrosch had been decorated by the French Government after he performed Beethoven's ninth symphony in Paris last year. "Do you know why he got the 'Léon'?" asked the informer. "Why?" I queried. "Because it was his last concert," came the answer.

Heifetz is to give a recital tomorrow evening at the Opera. He played in Monte Carlo last week.

At Ganna Walska's, a luncheon brought acquaintance with Henri Letellier, the famous Parisian squire of dames. I remarked that it was St. Valentine's Day. "What is that?" he inquired. I explained that it was a day sacred to lovers. "Then, for me, I celebrate St. Valentine's Day, 365 times in the year," was Letellier's unruffled comment. Mme. Walska was rehearsing *La Tosca* when I arrived a few moments earlier than the appointed time. "I am to sing shortly at the Pressburg Opera," she told me, "and after a tour in Czecho-Slovakia, I plan a series of concerts in Poland next summer, with Adamo Didur."

Louis Hauser, American by birth, Parisian by preference, is rooted in the soil here. He relates that at a Rosenthal recital last winter, the king of technic played an etude by Isidore Phillip, in a whirlwind tempo. The composer applauded enthusiastically from a box. "Thereupon Rosenthal returned to the stage," relates Hauser, "and repeated the etude, taking it in a tempo at least thirty per cent. faster than before."

If Letellier is the great beau of today, Count Boni de Castellane surely held that title in bygone days. I saw him last night, a little old man of sixty-eight, tightly corsetted, exquisitely attired, mustache waxed, pirouetting a slow fox trot with Mabelle Gilman Corey, once a famed soubrette in comic opera, and later the wife of a great American steel magnate. Boni keeps up a pretentious home, where footmen and lackeys awe the timid visitor. His entertainments are feudally lavish. He is a picturesque shadow of the period of les précieux in France; a veritable echo of the famed Chevalier d'Orsay. Boni is not averse to acting as a commissioner if you have large sums to spend for furniture, jewelry, or antiques. He has a keen sense of humor. You should hear him talk about rich but tasteless Americans.

Paris still is the best restaurant in the world. And champagne is kept under the table, not for reasons of law, but of temperance.

Harold McCormick, husband of Ganna Walska, complained comically to me: "There is a place at the opera house for the conductor, the orchestra, the principals, the chorus, the scene shifters, even the call-

boy; but there does not seem to be any place for the prima donna's husband."

The MUSICAL COURIER representative from London, César Saerchinger, is arriving in Paris tonight for a business visit of several days.

Ward Price is the star newspaper correspondent of the universe. He serves the London Daily Mail. Price and his monocle accompanied the Prince of Wales around the world, and the same hero of the pen obtained an exclusive interview with Abd-El-Krim by disguising himself as an Arab and penetrating the lines of the Moroccan rebels. "The only time I ever felt embarrassed," declares Price, "was when I had to interview Mme. Melba, and she asked me in which opera I liked her best. I finally stammered, truthfully enough: 'That would be hard to say, madame,' and the reply seemed to satisfy her."

That the real Paris is a highly serious city, given over to industry, art, science, publishing, medical research, and the solving of vast political problems, always is a distinct surprise to those Americans who imagine the French capital to be made up of some necessary residences, luxury shops, the Ritz and Claridge bars, and Ciro's and Zelli's dining and dance emporiums.

It was a privilege to chat about grim war with Marshal Petain, as mild mannered an old gentleman as ever dressed in evening clothes and ate a dessert of chocolate caramel custard at the Ritz of a Sunday.

One cheerful day spent in Paris by a vocal student recently was a morning visit to Chopin's grave, an afternoon call at the tomb of Napoleon, and an evening inspection of the catacombs of Montparnasse.

At a musicale given in honor of the Colombian Minister the other evening, a young American pianist played the Liszt arrangement of the Ride of the Valkyries. A Russian nobleman congratulated the performer with a gracious speech: "Bravo, bravo! Splendid. Some of your native American music, I suppose?"

By the way, there is an illustrated weekly published here called *Jazz*.

And the MUSICAL COURIER is for sale at the kiosks along the boulevards.

A truly American touch revealed itself at Weber's sidewalk cafe, where four young Americans ordered mineral water, and then flavored it with whiskey from a flask produced by one of the party. Two were girls, and vocal students as well, as was easy to gather from their talk. Whiskey, of course, is one of the best things for bringing out the female voice. In fact, if enough whiskey be drunk, the voice will come out entirely. Paris is a great place to send American girls alone. I believe the process is aptly called "finishing."

Debussy was fond of his little joke. He used to tell Americans that a sentimental tie bound him to their country, and then continue, in a tear-choked voice: "You see, my grandfather emigrated to America when he was only twelve years old, and never has been heard of again to this very day." Figure that out for yourself.

One of the things I missed gloatingly on Sunday was the performance of Debussy's *Le Martyre de Saint-Sebastien*.

I regret to report, on the other hand, that Paris awaited less anxiously today the opening of two new picture exhibitions than the result of the Wills-Lenglen tennis match in Nice.

Coming out of the Hotel Crillon and looking across the Place Vendome, one sees in the distance the two tall, thin spires of the St. Clothilde Church. It is where César Franck eked out a modest living for years as organist while he was writing the masterpieces for which he received almost nothing. However, they are daily growing in popularity. Turning about in another direction, and only a few hundred feet from the hotel, one gets a lovely view of that classical pile, the Madeleine. There Saint-Saëns played the organ for a quarter of a century or so, while his numerous compositions flowed from his pen and made him rich. He has been dead only a few years but already most of his works are almost forgotten. Paris deals out her rewards wisely.

LEONARD LIEBLING.

PHILADELPHIA ORCHESTRA VISITS CHICAGO

The concert given by the Philadelphia Orchestra, under Leopold Stokowski, in Chicago at Orchestra Hall, February 24, was one of the big musical events of the present season in the Windy City. "The voice of the public is the voice of God," is an old saying; if the acclaim and shouting of an hysterical audience may be taken as the appreciation of the music lovers of Chicago for the visiting orchestra and Dr. Stokowski, then to many the concert was a revelation of what can be done by a first class orchestra with a first class conductor.

There is not such a thing as a premiere orchestra, no more than there is a "greatest conductor in the world"; but what means something is that Chicago has never heard such orchestra playing as was set forth by the Philadelphia Orchestra in the Stravinsky L'Oiseau de Feu. The audience that had assembled at Orchestra Hall to welcome Stokowski and his men probably had the same opinion, as pandemonium reigned supreme at the conclusion of the number and it is no exaggeration to state here that such a reception and such prolonged applause have not been heard at Orchestra Hall in its musical history. The Chicago music lovers know now the worth of the Philadelphia Orchestra and they made known their intelligence by showing no chauvinism, but reacting as they should to an orchestra made up of virtuosos and directed by a virtuoso conductor.

Leopold Stokowski knows his instrument and he plays upon it with the eloquence of a poet and the force of a giant, and gets from it the colors of a Rafael. Readers of the MUSICAL COURIER are so well acquainted with the excellence of the Philadelphia Orchestra that it would be puerile at this time to praise here its remarkable strings, brasses, woodwinds—in a word, every department of the Philadelphia Orchestra is exactly what one expects from an orchestra of the standing of the one that paid Chicago such an interesting and beneficial visit. Stokowski knows not only how to play on his instrument, but he also knows how to play on the heart and mind of his listeners. It has been many a day since we have been stirred to such a high pitch of enthusiasm by the rendition of any number by any orchestra as we were by Stokowski and his men. To be taken out of one's seat as though pulled by an invisible magnet is an experience one enjoys very seldom in a lifetime. The magnet was Stokowski, a man with a big soul and a superior complex.

The program was opened with Rachmaninoff's concerto in C minor for piano and orchestra, and from the first attack of the strings the audience was made to understand that they were about to witness such a performance by an orchestra as has been their pleasure but too seldom. Lester Donahue played the piano part superbly and probably as Rachmaninoff desired, as the piano was made a part of the orchestra and not a solo instrument. The success the young pianist achieved in the number at the hands of a well pleased audience must have assured him of the big impression he created at Orchestra Hall.

The orchestra played the Fete-Dieu à Seville, by Albeniz, known here only as a piano number and probably transcribed for orchestra by Stokowski, with such beauty of tone, such coloring, such contrast of mood as to take the listener completely by surprise, as the Philadelphians had not been heralded here with any fanfare. They brought with them their own fanfare and left in Chicago an everlasting memory of how the Albeniz short musical sketch should be played. The next number was also a piano piece that has also probably been transcribed for orchestra by Stokowski—La Cathedrale Engloutie, by Debussy. What a magnificent transcription! How gigantic in its contour! It was not a lacy cathedrale such as that of Milan that was engulfed; it was one of those massive cathedrals one finds in parts of France and Ireland and it was a fight for the sea to engulf such a gigantic monument. All this, so beautifully expressed by Debussy in his piano piece, was transcribed with such force for orchestra that one could see the Cathedral of Ys as it was slowly being ravished by the elements.

After the intermission, Bach's Passacaglia (also transcribed by Stokowski) was beautifully rendered by the orchestra. As from this lengthy review it might be deducted that the Philadelphia Orchestra is only at its best when playing fortissimo, let it be stated here that the orchestra can produce as delicate pianissimos as ever have been heard from any orchestra. It had been stated in Chicago that Stokowski is a man of the theater, that one would quickly get tired of the big effect he gets from his orchestra, but let those Chicagoans remember that one goes to a symphony concert not to sleep but to live. Life is made up of a succession of emotions; death is cold silence, and we live when we hear Stokowski and his

Philadelphia Orchestra. We get emotion after emotion; our pulse beats faster, and the conductor's own exhilaration awakens in us the enthusiasm of youth that we thought was dead long ago.

May the Philadelphia Orchestra under its present conductor make an annual visit to Chicago! It will stimulate our own band, and the Chicago Symphony Orchestra needs competition. Any organization that is satisfied with itself soon deteriorates. The coming of the Philadelphia Orchestra to Chicago should serve as a stimulant, a tonic for our own orchestra, its conductors, its supporters and the Chicago musical public at large.

R. D.

AMERICA'S LARGEST MASONIC TEMPLE

America's largest Masonic Temple was opened on February 22 in Detroit, Mich., with a program given in the new auditorium. The Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, with Luella Melius as soloist, had been wisely selected in behalf of the association by Grace Denton, Toledo manager, who is expanding her sphere of musical activities to include Detroit, where he presented at the same auditorium the Philadelphia Orchestra under Leopold Stokowski the following Saturday.

Washington's Birthday was selected by the Masonic Temple Association as the day on which to dedicate the new auditorium, not because the first President was a Mason, but to fix in the minds of Detroiters the date, February 22, 1926, as an epoch-making one in Detroit, which has never held a big convention. This was due in the past to the lack of a large enough auditorium. The Free Masons of Detroit have worked to a mighty purpose in building the largest Masonic Temple in the world, which, it was stated in the program, "has been proclaimed by artists and architects as the most beautiful Gothic structure on the North American Continent." They have done more than that which can be done by mortar, steel and stone. They have erected a thing of beauty, which shall spread the fame of Detroit as a cultural center."

The seating capacity of the auditorium is forty-seven hundred, and the seats are so well arranged that the mammoth hall retains such intimacy as to bring direct contact between performer and audience. The acoustics are perfect and it is said that one sitting in the top gallery could hear a pin drop on the stage. The hall will be used in the future not only for conventions, but also for a diversified series already announced for the season 1926-27 by Miss Denton, who will present grand opera, ballet, and the world's greatest artists.

The receipts on the opening night were fifteen thousand five hundred and twenty-six dollars, and though Miss Denton wants the full credit given the

TUNING-IN WITH EUROPE

One of the most striking features of our time is, without doubt, the revival of Bach and pre-classical music in general. The musicians of this generation, productive and reproductive, feel a ready kinship with those of the seventeenth and eighteenth centuries; and people in general no longer regard the old masters as difficult or dry. That is good; good insofar as it is positive. But in a wide circle the predilection for Bach and his contemporaries has led to a sort of snobbery, which excludes or deprecates the later masters at the expense of the "chaster" or "nobler" ancients. It is a tendency not unlike the pre-Raphaelite movement in painting, which on the one hand enriched the world by fostering a new appreciation of the old, and on the other produced a great lot of mediocre imitation, as mawkish in its sentimentality as any other product of the Victorian age.

Music is being threatened by a similar period of barrenness on the creative side, though we are far too close to our contemporaries to pass final judgment upon the value of their art. But on the reproductive side this policy is in danger of turning a lot of young and unformed minds away from the good and the beautiful insofar as it is "tainted" by the romanticism of the nineteenth century.

That is the negative side of the renaissance movement. It is, indeed, very largely based upon a misunderstanding—as all renaissance movements are bound to be. To the mind of our younger generation the old music has been neglected in the past only because its beauty was obscured by the more "showy," dramatic and romantic music that followed—by Wagner, Brahms, yes, even by Beethoven, the "weakness" and "dullness" of whose "lesser" works it is now fashionable to discover.

Masons, it was learned while in Detroit that she herself was largely responsible, as she worked energetically to make the opening of the new Masonic Temple Auditorium a huge success and succeeded beyond all expectations.

The MUSICAL COURIER correspondent in Detroit will give our readers further details concerning the lighting of the hall and the auspicious opening, which was found so important an event that this paper sent a special reporter to cover the opening of the hall and the debut of Luella Melius with a symphony orchestra.

Mme. Melius proved as superb a concert singer as an operatic luminary and her success was nothing short of phenomenal. After her second group she had to sing five encores and at the conclusion of the program the audience refused to leave the hall until she added two more encores. Her manager, S. E. Macmillen, was responsible for giving the public what it wanted. He motioned to Herbert Johnson, the diva's accompanist, to help him move the piano from back stage. With Mr. Johnson's fine accompaniments, Mme. Melius sang her first extra and then placing herself at the piano sang Home, Sweet Home.

A big concert, which adds another glorious page to the musical history of Detroit and which will prove to the many doubting Thomases throughout the country that Melius' Chicago triumph was genuine, as everywhere she has appeared this season she has won the full approval of the public and the praise of the press.

FLESCH RETURNING

It is interesting to note that Carl Flesch is one of the first great violinists to divide his time equally between teaching and concertizing. As head of the master class in violin at the Curtis Institute of Music in Philadelphia, he is exerting a decided influence on the artistic development of American violin pupils, and has accomplished excellent results through his book, The Art of Violin Playing. As a concert artist Mr. Flesch has won wide recognition in recital, as a soloist with orchestras, in sonata recitals and as a member of chamber music ensembles. He is the first violinist of the newly formed Curtis Quartet. Mr. Flesch will be in America again next year from October, 1926, to March, 1927, which will mark the fourth year in succession that he has come to this country.

MORE STATISTICS

There are in St. Louis 1,285 professional musicians. Of this number, says Rene Devries, only ten have made names for themselves not only in St. Louis, but throughout the country, and three have gained international reputations.

But it is not the nineteenth century that obscured its forerunners; it is the twentieth—in other words we ourselves. The truth is that we—speaking of the mass—have just reached the degree of musical intelligence which permits us to appreciate Bach. It is not that we are rediscovering him; we are discovering him, in his whole grandeur, for the first time. Likewise we shall discover Mozart (we are already about it), and Beethoven—yes, and the great romanticists. For it is ridiculous to suppose that the great Viennese classics represent a "decadence" because their harmonic basis, to begin with, was simpler; their counterpoint—if present at all—less rich. What they sacrificed in musical opulence they gained in expressiveness, in that new expressiveness which made it possible for Beethoven to reveal the content of his whole soul, to intone his all-embracing human philosophy, as Bach revealed in his greatest moments the simple piety of a sincere Christian man. In these moments of emotional outpouring, indeed, Bach, like the great classics, was already a romanticist.

It is perilous to prophesy; but to me this Bach renaissance means that we shall have, in turn, our Mozart renaissance, our Beethoven renaissance, and our renaissance of romanticism, which in some advanced minds is already casting its shadows before. And when we have reached the Beethoven renaissance we shall all appreciate the last sonatas and the last string quartets most, and shall frown at all the once fashionable cant about the ninth symphony being a "deaf man's" symphony and Fidelio a "weak" opera.

When we shall have reached the romantic renaissance we shall, I hope, not appreciate only the romantics to the detriment of the classics; but we shall probably look for and exalt the romantic element in Bach, in Beethoven and in Mozart, just as we now look for and emphasize the classic element in Beethoven, Brahms and Wagner, by way of mitigating their sentimentalism—their romanticisms.

C. S.

Cincinnati Conservatory Notes

CINCINNATI, O.—Etelka Evans, who gives the courses in history of music at the Cincinnati Conservatory of Music, is now lecturing to a larger class from Station WLW, Cincinnati, whence she is heard every Tuesday night in a series of talks on music appreciation. Salient features of the lectures are illustrated by vocal and instrumental numbers given by talented students from the conservatory.

Marguerite Melville Liszewska received an ovation, January 30, as soloist with the San Francisco Orchestra, under the baton of Alfred Hertz. She was recalled again and again after a poetic and brilliant performance of Schumann's concerto, and was the recipient of numerous tributes to her artistry. Mme. Liszewska, who is a member of the Conservatory faculty, is a favorite of the music-loving populace of the Pacific Coast, where she appeared in concert and recital last summer.

Elizabeth Phillips and Edith Ward, pupils of May Varde-man; Mary Struble Graesser and Donna Clark, who study voice with Violet Sommer; Anthony Bruennerman and Harriet Chapman, pupils of Helen May Curtis, of the department of dramatic art; Helen Berkebile, pupil of Marguerite Melville Liszewska; Zillah May Mills, pupil of Marcian Thalberg, and Junia McMichael, who studies violin with Robert Perutz, appeared on the program of the student recital at the Conservatory, February 6.

Junior pupils from the pianoforte class of Mrs. Thome Prewett Williams and the violin class of Etelka Evans were heard in recital at the Concert Hall of the Cincinnati Conservatory, February 6. Those participating were: Josephine Ginn, Jeanette Dietz, Arthur Garrison, Edward Garrison, Edward Fletcher, William Harrison, Lucile Garrison, Samuel Gendelman, Helen Halsey, Susannah Leyman, Arlene Collier and Raymond Litvinhoff.

Parvin Titus is opening another class in keyboard harmony to organ students who wish to study the practical application of principles of harmony, in the harmonization of melodies, their improvisation, modulation, and homophonic and contrapuntal improvisation.

Dean Frederic Shailer Evans entertained his class at the Conservatory with an hour of music at his home, January 31. The program was given by Dwight Anderson, gifted young pianist who formerly studied with Dean Evans and who is now concertizing in the South, where he is meeting with great success.

Signor and Signora Ottorino Respighi provided an unexpected and charming entr'acte during the operatic performance given by pupils of Berta Gardini Reiner, of the Conservatory, at Hamilton, Ohio, February 4. The Respighis, who are friends of the Reiners, gave several of the famous composer's own works, Signor Respighi, at the piano, accompanying his brilliantly gifted wife, in numbers entitled Snow, Mist and Rain. The ensuing ovation won two encores, one being a Sicilian folk song of unusual beauty.

Of the operatic performance, Stella Weiler Taylor, Hamilton critic, wrote as follows: "Berta Gardini Reiner, wife of the great symphony conductor and daughter of the prima donna, Etelka Gerster, of ever glorious memory, is to be congratulated upon the artistry, technique and tone production of her youthful pupils, while to Bertha F. Markbreit goes great credit for the dramatic coaching and staging of the scenes. Beautiful settings—in true grand opera style—and charmingly correct costumes—added much to the ensemble. Linda di Chamounix, by Donizetti, Act II, Scene II, was the first excerpt. Mildred Bartlett, a lovely Valentine lady in a white satin and rose brocade Watteau frock, sang the role once a favorite with Adelina Patti, displaying a soprano voice of crystal clarity and velvety smoothness. Dorothy Dugger was a jaunty little Italian street singer, Pierotto,

with accordion strapped upon her shoulder, and gave a dashing account of herself vocally and histrionically. Pietro Mascagni's Friend Fritz served to introduce in the title role Walter Ebersold, formerly of Hamilton, who received a tremendous ovation from his admiring friends in the audience, which included his former associates in St. Paul's Church. Mr. Ebersold is embarking upon a professional career and his appearance last evening justified the high hopes of all who know him. He has personality, magnetism and a particularly true singing sense. Idella Banker was a very blonde and bewitching Suzel. Their duets won them two curtain calls. The stage setting for Friend Fritz was a lovely garden with a little house garlanded with roses, and a brick wall overhung with cherry-laden branches. The concluding scene was the one-act comic opera, Die Nuernberger Puppe, by Adolph Adam, sung in German and staged much in the manner of the Chauve Souris offerings. It created continuous mirth by its whimsical lines and its funny situations. The acting was really brilliant, particularly that of Verna Cook as Heinrich, the boy, while Lydia Cleary Dozier as Berta, the Doll, won all eyes with her fascinating personality, as she had already captured our ears, via radio, by her luscious voice. Miss Cook has dash and diablerie, the latter quite as evident in her devastating black eyes as in the Mephisto red of the masquerade costume she was wearing. She goes to New York shortly for her premiere concert at Carnegie Hall, and the future spreads like glory before her nimble feet. Moody De Vaux was excellent in make-up and interpretation as the elderly doll-maker, Cornelius, while George Weber was perfect in the role of his son." F. B.

Albert Wolf Conducts New Ravel Opera

PARIS.—The second new work to be given at the Opéra Comique this season is L'Enfant et les Sortilèges, a lyric fantasy by Maurice Ravel, first produced at Monte Carlo last spring. Very ingeniously imagined, this tale for children has been put to humorous and delightful music. It is the story of a wiful child, destructive and disobedient.

Ravel's music is a masterpiece of delicate fantasy and discreet sensibility. In it the composer's musical expression is still more subtitled, de-materialized than in his earlier works. It is exquisite in taste, subtle in emotion, essentially French in spirit. The libretto, as reported in the Musical COURIER on the occasion of the Monte Carlo premiere, is by Mme. Colette, well-known author of the Animal's Dialogues. Naturally there are plenty of animals in L'Enfant et les Sortilèges, in which a "naughty" child is menaced in his dreams, by the objects and the dumb domestic friends whom he has made to suffer. But, being moved to pity for one of them just once in the course of this shadowy encounter, suffices to reconquer their friendship and the pardon of Mama.

AN EXQUISITE SCORE

From the purely technical point of view these two acts of Ravel are a marvel of simplicity, clearness, and sophisticated orchestral economy, of harmonic logic and transparency. With a mise-en-scene which permits of the most glittering display of fancy L'Enfant et les Sortilèges would be a sure and permanent success in America.

The stage setting of the Opéra Comique was exceedingly well imagined, being made big and in proportion to a child, and the different objects in the nursery gradually come to life. Several scenes stand out, such as the English tea service and the Chinese sword, which Mr. Ravel treated in the form of jazz. A chorus of injured trees was excellent and the waltz danced by dragonflies held a special charm.

Mr. Albert Wolf conducted, and without doubt much of the success of the evening was due to his masterly direction.

NEWS FLASH

Coates Conducts a Great Boris

(Special Cable to the Musical Courier)

Naples.—The first performance of Boris Godunoff ever given in Naples just took place at the San Carlo, and was a great success. Albert Coates, conducting, won a notable personal triumph. The audience gave him an ovation at the end of each act, and at the close of the opera there were innumerable recalls. The papers praised the performance highly, and paid special attention to the conducting of Coates. L.

New Chorus at Rochester

One of the noteworthy musical developments of the year in Rochester is the formation of a new chorus, with nearly 400 voices, under the direction of Dr. Howard Hanson, director of the Eastman School of Music. The new chorus, which is scheduled for its first appearance in the Eastman Theater on the evening of March 4, is a combination of the old Rochester Festival Chorus with the Eastman Chorus, the whole representing the pick of the vocal talent to be found in the city. Dr. Hanson believes the new organization has notable significance for the city's musical life.

The Rochester Festival Chorus is one of the city's pioneer singing organizations. It was founded by the late Oscar Gareissen as the fulfillment of his dream for a representative singing body for the city, to comprise the best talent available and to have a special value as a community enterprise. Mr. Gareissen was the presiding genius of the chorus until his death, which occurred a year ago last December only a few days before the scheduled presentation of The Messiah in the Eastman Theater. Feeling that it would have been Mr. Gareissen's desire to "carry on," the chorus gave the performance for which he had trained it, with Dr. Hanson conducting. It has been the inspiration of Mr. Gareissen that kept the chorus intact in the months that followed, when disruption might have been easy. His ideal had always been one of steady and consistent progress rather than spectacular achievement, with the chorus appearing in only two or three public concerts a year.

The last concert appearance of the Festival Chorus was a year ago at the closing concert of the Rochester Philharmonic Orchestra. Since then it has been following a regular schedule of rehearsals. The combination of this chorus with the Eastman Orchestra is expected to open up a new era in choral singing in Rochester.

May Barron Sings at Pfaff Musicale

May Barron was one of a number of artists who took part in a program on February 24, when Rosemary Pfaff entertained at her New York home a gathering of musicians and others interested in the arts. Miss Barron chose for her group of numbers Ah, Love But a Day, Protheroe; Wind Speaks, Schaffer; Night, Rachmaninoff, and Ich rolle nicht, Schumann. Hers is a warm contralto voice of operatic timbre. It also is of beautiful quality, and she injects into her singing much dramatic fervor. The contralto formerly was a member of the San Carlo Opera Company. Miss Pfaff—better known professionally as Rosemary—sang the Ah, fors'è lui and the Caro Nome arias, Rossini's Tarentelle, Ave Maria, and Just Before the Lights Art Lit, a beautiful number by Gena Branscombe, with the composer accompanying sympathetically for the last mentioned song. Miss Pfaff possesses a voice of wide range; her high tones are clear and true to pitch, and that her lower tones are rich and full was especially evident in the Branscombe number. Both singers were accompanied by Owen Jones, who has the distinction of having appeared in concert with Patti for seven years, beginning a world tour with that famous singer as a boy prodigy of seven years.

Dr. Carl Gives Haydn's Creation

Dr. Carl gave Haydn's Creation at the First Presbyterian Church on February 28, this being one of the regular monthly oratorio productions that have brought this choir and soloists into well-deserved prominence. The oratorio was accompanied on the organ and directed by Dr. Carl. The soloists were those regularly employed at the church: Grace Kerns, soprano; Amy Ellerman, alto; Ernest Davis, tenor, and Edgar Schofield, bass. The performance was excellent and deeply impressive, indicating careful rehearsing as well as all needful preparatory voice work. The tone quality of the chorus was vibrantly sonorous, never shrill or harsh even at the big climax points which this music offers, and the parts were sung with technical facility, precision and exact intonation. The soloists were successful in rendering the difficult recitatives, and flowing, occasionally flowery, arias, with devotional meaning which added much to the impressiveness of Haydn's inspired music. The rendition as a whole was entirely worthy of the great work undertaken.

New York Critics Endorse Easton Again

Following Florence Easton's noteworthy impersonation of the role of Madeleine in Andrea Chenier, as produced at the Metropolitan Opera on February 4, the Herald Tribune, commenting on Mme. Easton's art, stresses the fact that "Florence Easton as an actress is making rapid strides. Her Madeleine last evening had aspects of sincere and deeply moving drama. She sang her music of the brief but most ingratiating fourth act better than at any other point in the opera, and great was the furore on the final fall of the curtain."

And the reviewer on the Evening Post writes that "As Madeleine, the light-hearted, and as Madeleine, the tragic, Florence Easton sang beautifully. Once again she proved that her technical mastery of the voice is much greater than her ability to express emotion. But after all it depends on whether one demands voice or emotion with one's opera!"

"Florence Easton did some highly artistic singing as Madeleine," was the verdict of Leonard Lieblich in the New York American. A. G.

A MONUMENT FOR LESCHETIZKY

LESCHETIZKY MONUMENT COMMITTEE

I. J. PADEREWSKI
PRESIDENT

FANNIE BLOOMFIELD ZEISLER
SECRETARY

OSSIP GABRILOWITSCH
TREASURER

Several years ago the city of Vienna granted an "Ehrengrab" (honor grave) in the Central Cemetery for the ashes of Theodor Leschetizky, our revered master. It is situated in a long row of honor graves of illustrious Vienna musicians and other men whose work contributed to the glory of Vienna as an intellectual and artistic center. All these graves are adorned by more or less ambitious, artistic monuments.

The granting of an "Ehrengrab" involves a moral duty on the part of the heirs to ornament it by an artistic monument. In this case the heirs are without means, as the professor's estate, owing to the inflation, was reduced to practically nothing. The grave will remain, therefore, conspicuous by the absence of a monument, unless his intellectual heirs, i.e. his pupils, assume the moral obligation in question.

The undersigned committee was formed for this purpose. After a searching study of designs and bids, submitted by a number of Vienna sculptors of high standing, it has made a choice. The monument, which is to be of Laas marble, is to cost 17,000 Austrian Shillings—approximately \$2425. The cost of transportation from the studio to the grave, putting the monument in place, and incidental expenses, will probably bring the total cost to about \$2600.

At the time of signing the contract with the sculptor, one-third of the contract price must be paid down. But beyond that, the committee feels that the entire sum required should be in its hands before it assumes the financial responsibility involved in the signing of the contract.

Up to date the committee has obtained the sum of \$2000 from the following contributors: Mr. I. J. Paderewski—\$500; Mr. Ossip Gabrilowitsch—\$600; Mr. Arthur Shattuck—\$300; Mrs. Emily Hutchinson Junkin—\$300; Mrs. Fannie Bloomfield Zeisler—\$150; Mrs. Helen Hopekirk Wilson—\$50; Mrs. Grace Potter Carroll—\$50; and Mrs. Ewelina Paimall—\$50.

This letter is addressed to you in the expectation that your loyalty to the memory of our great master will prompt you to desire to have a share in the undertaking above mentioned. If we are correct in this assumption, please mail to the secretary (Mrs. Fannie Bloomfield Zeisler, 5307 Hyde Park Boulevard, Chicago, Illinois), at your earliest convenience, your check or bank draft, drawn to the order of Ossip Gabrilowitsch, treasurer, for the amount of your contribution.

In case the total contributions should exceed the total cost, the excess will be rebated to all the subscribers in proportion to their respective contributions.

Very truly yours,

LESCHETIZKY MONUMENT COMMITTEE,

By Fannie Bloomfield Zeisler, secretary

Ossip Gabrilowitsch, treasurer

P.S.—If you know the names and addresses of other Leschetizky pupils we would appreciate your sending them to us.

BOSTON

KOUSSEVITZKY PLAYS BASS SOLO AFTER RECEIVING HONORARY DEGREE

BOSTON—Serge Koussevitzky received the honorary degree of doctor of music at Brown University on February 25, President Faunce referring to the eminent Russian conductor as "a distinguished virtuoso and interpreter of the music of all peoples—who has crossed the seas to convey to prosaic America some of his own insight into the arts in the universal language of music." Then Dr. Faunce announced that "since M. Koussevitzky does not use our English tongue in public, he will respond in the language of music which all can understand." Thereupon Mr. Koussevitzky played two solos on the double bass—Handel's Largo and the andante from his own concerto for this

instrument—this being the first time that he had been heard as soloist on the instrument which first made him famous. Commenting on this event Philip Hale wrote in the Boston Herald:

"Even in Boston, where orchestral music has long been cultivated, Mr.—shall we now call him Dr.—Koussevitzky has aroused unprecedented interest. What orchestra before this season dared to give two series of concerts in addition to the forty-eight for subscribers? This interest is not due to any sensational display on the part of the conductor. By his amazing vitality and magnetic power; his poetic and brilliant interpretation of compositions by masters dead and living, he has made for musical righteousness and quickened public enthusiasm for the noble art."

THE FLONZALEY QUARTET

The Flonzaley Quartet gave its second concert of the season, February 12, in Jordan Hall. A novelty on the program was the quartet in C major of Karol Szymanowski. It proved a welcome addition to the repertory of the Flonzaleys, for it is individual in style without any conscious striving for effect, it employs original melodic ideas and develops these ideas in a manner that is both individual and pleasurable. The Flonzaleys brought out the wistful beauty of the andantino and the subtle humor and high spirits of the last movement with telling effect. The work was exceedingly well received. The program opened with Beethoven's quartet in G major and closed with Schumann's quartet in A minor. It is late in the day to analyze the art of the Flonzaleys. Suffice to say that the ensemble has been notably strengthened by the addition of Nicolas Moldavan as viola, and that their playing measured up to the best traditions of the past.

KOUSSEVITZKY CONDUCTS LISZT'S FAUST SYMPHONY

The Symphony concerts of February 19 and 20, in Symphony Hall, were devoted entirely to Liszt. Mr. Koussevitzky opened the program with that composer's choral setting of the thirteenth psalm (How Long Wilt Thou Forget Me, O Lord?), for chorus, tenor solo and orchestra, and then played the justly celebrated Faust Symphony. The Cecilia Society Chorus, Malcolm Lang, conductor, and Charles Stratton, tenor, took the vocal parts.

Liszt's setting of the 13th Psalm proved incredibly dull. Such devotional spirit as it contains is more theatrical than religious, and the vocal portions for the tenor voice are hardly effective and rarely eloquent, notwithstanding, as in this case, the heroic efforts of Mr. Stratton. The Faust Symphony proved infinitely more interesting, for here we have Liszt probably at the height of his powers. It is the type of work which lends itself ideally to the interpretative genius of Mr. Koussevitzky. It is hardly necessary to report that he gave it a reading that abounded in dramatic intensity, poetic feeling and persuasive eloquence. The chorus in the finale, Mephistopheles, was sufficiently effective, and Mr. Stratton performed his part creditably. There was much enthusiasm on the part of the listeners.

MYRA HESS IN RARE PLEASURES

Myra Hess, pianist, gave a recital, February 20, in Jordan Hall. To an audience that completely filled the hall Miss Hess gave fresh proof of her surpassing genius as pianist, musician and artist in a program drawn from Bach, Schumann, Brahms, De Falla and Ravel. It is idle to analyze this and that detail of her art. Let it suffice to say that no artist, as far as one fairly regular listener is concerned, gives greater pleasure. There were recalls without number.

IRIDE PILLA SCORES WITH PEOPLE'S SYMPHONY

Iride Pilla, soprano, was the soloist at the sixteenth concert of the People's Symphony Orchestra, February 21, at the Hollis Street Theater. Miss Pilla disclosed a voice of warmth, beauty, and good range in the aria, Ma dall' arido stelo divulso, from Verdi's The Masked Ball, which she sang with dramatic intensity and convincing emotional power. She was vigorously applauded. It is interesting to note that Miss Pilla was graduated from the Boston Conservatory of Music in 1924, having received all her training from Mme. Ferrabini, and that she has also appeared as soloist with the Cecilia Society and the Fitchburg Choral Society.

The purely orchestral numbers of the program were conducted with his customary skill, taste and authority by Stuart Mason, and included Haydn's first symphony in E flat major, Rabad's La Procession Nocturne, and the Academic Festival Overture of Brahms.

THIBAUD SCORES WITH HARVARD GLEE CLUB

Jacques Thibaud, violinist, was the assisting artist at the second concert of this year's series by the Harvard Glee Club, Wallace Woodworth, conductor, February 18, at Symphony Hall. Mr. Thibaud demonstrated again that he is without a peer among living violinists by his masterful playing of pieces by Corelli, Saint-Saens, Granados, Mozart, Brahms and Rimsky-Korsakoff. The audience was very enthusiastic. The Harvard singers were heard in three Plain Songs and in numbers by Vittoria, Bruch, Rachmaninoff, Gounod, Heilman, Schmitt (with the admirable Joseph Lautner as soloist), Brahms, Villiers-Stanford, Dvorak, Sielius and an old German melody.

LEFF POUISHNOFF GIVES PLEASURE IN RECITAL

Leff Pouishnoff, pianist, returned to Boston for a recital, February 18, in Jordan Hall. Mr. Pouishnoff renewed and deepened the excellent impression which he made here last season. A program comprising the Appassionata sonata in F minor of Beethoven, the first book of Godowsky's Java Suite, for its second performance of the week in Boston, Busoni's transcription of the chaconne in D of Bach and lighter pieces by Daquin, Schumann, Chopin, Pouishnoff, Albeniz-Godowsky, Debussy and Poulenc gave him abundant opportunity to demonstrate anew his beautiful tone, altogether adequate technique, extraordinary command of nuances, keen sense of rhythm and convincing interpretative power. An

audience of good size applauded him vigorously throughout the evening.

JOHNSON AND TAYLOR REPEAT SUCCESS

J. Rosamond Johnson and Taylor Gordon gave a second concert of Negro spirituals, February 14, at the Copley Theater. In a set program of fifteen numbers, to which many encores were added, these artists became again the eloquent spokesmen of a race through the compelling medium of the negro spiritual sung as it should be—with sincerity, religious fervor and deep feeling. Not only emotionally, but musically also, their performance proved as interesting as it was unusual, and a very large audience applauded them to the echo. A third concert is announced for March 21, at the Copley Theater.

TILLOTSON AND EHRHART AT SOUTHBORO

Frederic Tillotson, pianist, and Gertrude Ehrhart, soprano, divided a program, February 6, at Southboro, Mass. Mr. Tillotson displayed his admirable abilities as an artist in pieces by Sgambati, Mozart, Blumenfeld, Mirovitch, Rachmaninoff and Chopin. Miss Ehrhart revealed her talents in the Jewel Song from Faust and in pieces by Weaver, Gretchaninoff, Engel and Besley.

FLORENCE BRYANT PLEASES IN RECITAL

Florence Bryant, violinist, gave a recital, February 15, at Steinert Hall. Miss Bryant displayed good tone, pure intonation, praiseworthy technique and communicating warmth in a well arranged program which included the sonata in A major of Brahms, Mendelssohn's familiar concerto, transcriptions by Kreisler of pieces by Bach and Tartini and other numbers labelled Paganini-Vogrich, Fauré and Wieniawski. Miss Bryant was heard by an appreciative audience. A word of praise is due Carroll Hollister for his excellent playing in the Brahms sonata.

BARBARA LULL WINS SUCCESS

Barbara Lull, violinist, made an auspicious debut, February 17, in Jordan Hall. Miss Lull was heard in a program well designed to demonstrate her gifts as technician, interpreter, musician. Opening with the sonata in E minor of Bach, which she played with beautiful phrasing and a sensitive appreciation of form, she then played three movements from Lalo's Spanish Symphony. This songful work was performed with a tone of notable beauty and warmth, incisive rhythm and expressive ardor. Her technical facility and sound musicianship were further demonstrated in Kreisler's arrangement of Tartini's Variations on a theme by Corelli, as well as in miscellaneous pieces from Balogh, Ravel, Boulanger, Godowsky and Sarasate. Miss Lull made a distinctly favorable impression and was recalled many times. A notable feature of the recital was the highly artistic quality of the piano accompaniments provided by Arthur Fiedler, who played with his customary skill, taste and sympathetic insight.

GABRILOWITSCH AT SYMPHONY HALL

Ossip Gabrilowitsch, pianist, gave his twenty-fifth anniversary recital in this city, February 16, at Symphony Hall. Mr. Gabrilowitsch renewed old pleasures in the type of program which he is singularly well fitted to interpret, namely, The fantasia in C major and sonata in G minor of Schubert. (Continued on page 45)

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GIUSEPPE BOGHETTI,

teacher of voice of New York and Philadelphia, will present three of his artist-pupils in recitals in Philadelphia this season. Lisa Roma will sing in the Academy of Music Foyer on March 26; Marion Anderson, in the Academy of Music proper on May 20, and Reba Patton, in the Foyer of the Academy on March 18. Miss Patton will be accompanied by the first flutist of the Philadelphia Orchestra, William F. Kincaid. Miss Roma also will be heard in recital in New York, at Aeolian Hall, on March 31. (Photo by Kubey-Rembrandt Studios.)



PAUL ALTHOUSE,

tenor, is extremely busy this month. He and Arthur Middleton will sing at a concert at Palm Beach on March 9, soon after which the tenor proceeds to Delaware, Ohio, where, on March 17, he will sing at the Ohio Wesleyan School of Music. March 19 he will be heard at the Central State Normal School of Lock Haven, Pa., and on March 25 Mr. Althouse will return to Philadelphia for another of his several guest performances this season with the Civic Opera Association, singing Tannhäuser. He has already sung Samson and Don Jose there. (© Underwood & Underwood.)



ELSA FOERSTER,

young American singer, as she appeared as a child of ten in Königskind at the Metropolitan Opera, when Geraldine Farrar sang the leading role. Miss Foerster's father was the solo clarinetist and she appeared among the children in both Königskind and Boris Godunoff. Miss Foerster is having great success in opera in Germany at the present time. She is an artist-pupil of Deane Dossett.



GISELLA NEU,

young Hungarian violinist, former pupil of the celebrated master, Jeno Hubay, and who attracted most favorable criticism at her American debut a season or two ago, will give a recital at Aeolian Hall on the evening of March 7, playing an attractive program.



PIETRO YON,

who has been made a Cavaliere of the Crown by the King of Italy in recognition of his notable deeds in the field of music, deeds which reflect credit upon his native land and evoke considerable pride among Italian nationals. Mr. Yon came to America about twenty years ago and rapidly built up for himself an enviable reputation as composer and organ virtuoso.



MARGARET NORTHRUP,

photographed recently at Miami Beach. While there she gave a concert at the Nautilus Hotel, which can be seen in the background of the picture. Miss Northrup has just returned to New York from a Southern tour.



ON THE BOARDWALK.

Mr. and Mrs. Edwin Hughes snapped while on a recent visit to Atlantic City—"the playground of the world."



FRANCESKA KASPER LAWSON,

soprano of Washington, D. C., has been singing that charming song, Little Telltale. The music is by Frederick H. Candlyn, and the poem from the pen of Caroline L. Sumner, who has written many splendid lyrics. Mrs. Lawson is programming this at all of her recitals and writes that it invariably meets with success. (Photo © Underwood & Underwood.)



EMILY ROOSEVELT,

soprano, was one of the soloists at the annual concert of the Masonic Choir which held its celebration on Washington's Birthday at the Memorial Auditorium in Lowell, Mass.; 4,500 persons attended this concert, under the direction of Ferdinand Lehner, Jr., conductor of the famous male chorus there. Miss Roosevelt received an overwhelming ovation and made an "excellent impression" on the great audience. So warmly was she received that she was forced to sing extra numbers of a popular mood, which gave added pleasure. (Davis & Sanford photo.)

WEINGARTNER'S NEW HISTORICAL OPERA A DEPARTURE

VIENNA.—After an interval of several years, Felix Weingartner has once more come forward with a new opera. The time which stretches between now and his two operas, *The Village School*, and *Master Andrea*—both produced by the Vienna Opera and elsewhere—was devoted, aside from Weingartner's many activities as orchestral conductor on two continents and in many countries, to the completion of his fifth symphony. Now Weingartner has returned to his old love, opera, or, to circumscribe the phrase more definitely, historical opera. *Master Andrea* was a bright comedy conceived in the merry style of a Goldoni, and *The Village School* a thrilling curtain riser of the gruesome and gripping sort. In his new work Weingartner reverts to a subject which first attracted him many years ago and brought forth his early opera, *Genesius*. Like *Genesius*, *The Apostate* takes the hearer back to the beginning of Christianity. Emperor Julianus of Rome, known in history as *The Apostate*, is its hero.

It is always fascinating to hear a new work "read" by its composer; and more so still when the composer and, incidentally, the librettist, is a man like Felix Weingartner, gifted with the strength of a great personality so forcible as to allow the hearer to "live" through the scenes of the opera—even though the stage on which the scenes of the piece unroll themselves is merely the music room of a well known Viennese musical writer, and but few invited guests his audience. For three solid hours Weingartner sits at the piano, untiringly playing, singing and, at times, acting the scenes of his new opera. And though his stage is merely a grand piano, we "live" each phase of the colorful plot, our mental eye perceives each character of the piece, and our inner ear hears a big, vividly colored orchestra.

Even in the book Weingartner shows his master hand. What a difference between the somewhat conventional char-

acter of the conventional opera which deviates from the conventional scheme in this and many other respects. A comparison with *Faust* is near at hand. From the great classic drama of Goethe, Gounod derived nothing, but a conventional love story; the philosophical trend of Goethe's work was *Hecuba* to him. Weingartner, learned man and poet-composer with an artistic mission, does not permit himself to be carried away by convention in his operatic version of Ibsen's great historical drama, *Emperor and Galilean*. With Weingartner, the giant figure of Julianus the Apostate is infinitely more than an operatic hero of conventional romantic leanings. He undertakes—and accomplishes—nothing less than to set to music Julianus' heroic and hopeless combat against Christianity, to unroll before us a gigantic historical canvas in glowing musical colors.

Not, however, that he forgets the requirements of theatrical effectiveness. Weingartner is too experienced a theatrical craftsman for that. But he wisely distributes the roseate colors of operatic romance among the dark, glowing tints of his huge painting. There is at least one love duet in this opera—when Julianus and Helena meet in a moonlit garden—which possesses all the melodic charm required for the purpose. And even in the big tragic scenes of his opera, Weingartner does not forget to let his orchestra—and his actors—"sing." Crass realism is a thing foreign to a man with Weingartner's attitude towards musical art which may best be reduced to the formula: neo-classicism in a modern orchestral garb. The general run of his score moves along the lines of Wagner's "Sprechgesang" but lapses almost unnoticeably into the loftier utterances of opulent vocalism when passionate situation demands it. Weingartner's reverence for the classic ideal, on the other hand, determines the architecture of his score; there are no arias in the old sense, of course; but Weingartner has not forgotten the now lost—or little cultivated—art of building ensemble scenes, duets, trios and quartets. The *Apostate* is symphonic idiom applied to the operatic form.

The orchestra, therefore, is "modern," though not in the extreme sense of the radicalists. The term "symphonic idiom" implies that. For the garden scene Weingartner employs much solo work in the orchestra and produces a lyrically inspired and transparent piece of music. The spectacle of the rising sun, on the other hand, finds Weingartner armed with all the grandeur demanded by the subject, and the sombre colorings of the orchestra are overwhelming in the scene where Julianus descends into a deep, dark cave to seek Sybilla, the seeress. The mystic connection which links the fate of mortals to the forces of nature—a beautifully poetic idea which permeates the whole opera—is symbolized in the character of "Bios" (the Greek equivalent of "life")—a figure which walks all through the piece as Julianus' counterpart. Incidentally, unless all signs fail, this is one of the most beautifully lyrical baritone roles to be found in contemporary opera.

Nor are the other roles less "grateful," both from a histrionic and vocal viewpoint. The chorus in particular is once again allowed to take a vital role in the musical and dramatic happenings. The mocking songs of the soldiers are most effective, and the chorales in the last act particularly gripping as an antithesis to the frivolous songs of the throng. The contrast between the heathen and pagan elements of the plot are, of course, used to the greatest possible advantage, and Julianus' pagan hymn to the old gods, which closes the second act, is thrilling to a degree.

The scene of this dramatic climax is the forum at Rome. Weingartner's demands on the art of the stage designer, in fact, are tremendous. His poetic and dramatic fancy conjures up before the hearer visions of old historical glory—and his music substantiates them. Weingartner's opera allows for big scenic display—a rare thing in these times of "realistic" opera. The *Apostate* is, therefore, likely to attract the musician as well as the unsophisticated hearer, and while its historical interest is great, it does not forget the eternal laws of theatrical effectiveness and thrilling stage situations. According to present plans, *The Apostate* will have its world premiere next season at a big German opera house. The demand for it is great already, and rightly so, for it carries with it all elements for a big operatic success.

Warren and Moore Give Studio Reception

At their charming studios at the American Institute of Applied Music, New York, Frederic Warren and Francis Moore gave an intimate reception to a number of guests on February 20. These receptions will be repeated every three weeks, twenty guests being invited each time. The advanced pupils of Mr. Warren and of Mr. Moore rendered a short but enjoyable program. Valieta Hanneman, Beatrice Levy,

Carrie Beville and Rosa Kauffmann played numbers by Bach, Scarlatti, Sgambati, Rachmaninoff and Zeckwer, Rhea Leddy, gold medal winner of last season's New York Music Week Contests, and William Flusk, tenor, sang songs and duets by Stradella, Fox, Lover, Bishop, Bizet, Brahe and others. Edna Oster was at the piano for the singers.

Langston Lauded in Haensel and Gretel

Marie Stone Langston was cast as the Witch in a recent performance of *Haensel and Gretel* given at the Metropolitan Opera House, Philadelphia, by the Philadelphia Civic Opera Company. "It was the Witch," said the Evening Bulletin, "sung by Marie Stone Langston, who furnished the thrills. Possessing a mezzo-soprano voice particularly adapted to the role, her success can best be described by the spontaneous outbursts of applause accorded her at the climaxes." According to the Record, "The Witch was made thrillingly



Photo by Scott

MARIE STONE LANGSTON.

realistic by Marie Stone Langston, whose magnificent voice belongs on the operatic stage." The critic of the Ledger also praised her performance, stating, "Marie Stone Langston was splendid as the Witch, and few performances, even of the greatest companies, have been seen in Philadelphia where this trying role was better enacted and sung." March 25 she will sing *Venus in Tannhäuser*. This is Miss Langston's third season with the Philadelphia Civic Opera Company.

Among the numerous engagements fulfilled by the soprano this season are the following: November 10, Manufacturers' Club; 11, Doylestown, Pa.; 18, Hazleton, Pa.; 19, Shenandoah, Pa.; 20, Germantown, Pa.; December 19, Philadelphia Civic Opera Company; 26, Trenton, N. J.; January 3, Philadelphia, soloist with the Wesleyan Glee Club; 7, Atlantic City, N. J.; 18, Bristol, N. J.; 23, Philadelphia; 25, Manufacturers' Club, Philadelphia; 26, Stonehurst; 28, Allentown; 29, Philadelphia, (afternoon and evening), private musicales; February 3, Wyncote, Pa., Women's Club; 4, Atlantic City; 11, Philadelphia; 16, Williamsport, Pa.; 17, Slatington, Pa., and 24, Philadelphia.

Dr. Westlake Talks on Improvisation

At the regular meeting of the Jackson Heights Musical Club on February 16, Dr. A. Verne Westlake, Mus. D., director of the New York Piano Conservatory and School of Affiliated Arts, gave a talk on Improvisation, illustrating at the piano. He also played some of his own compositions for the piano. Dr. Westlake has made Improvisation the subject of extensive study for some twenty years, and his ideas proved unusually interesting and educating to the members present. Maude Tucker Doolittle, director of the Mecca School of Music, and associated with the New York Piano Conservatory, was instrumental in securing Dr. Westlake.

May Peterson at New Rochelle

May Peterson appeared, under the auspices of the Music Section of the Woman's Club of New Rochelle, N. Y., on February 5. She sang three groups of songs, delightfully chosen to show her range of voice and versatility of style, and she was so cordially received that she had to respond with five encores. Stuart Ross was at the piano.



FELIX WEINGARTNER.

acters and language of his early *Genesius*, and the figures and the poetic diction of *The Apostate*. *Genesius* was romantic, fanciful, but little more than one phase in the post-Wagnerian period of the early nineties, its plot an operatic love story projected against the historical background of the early Christian period. *The Apostate* is more, and deeper. The historical background is an intrinsic part of the work, and the love story which permeates the opera is merely an incidental feature.

In fact, it is incorrect to speak of a "love story" in connection with Weingartner's new opera. There are indeed three women who play in turn an important role in the life of the hero; Eusebia, the Empress and a secret adherent of the pagan gods; Helena, sister of Emperor Constantius, herself a Christian, betrothed to Julianus and later a victim of the Empress' jealousy; and Lydia, a young Chris-

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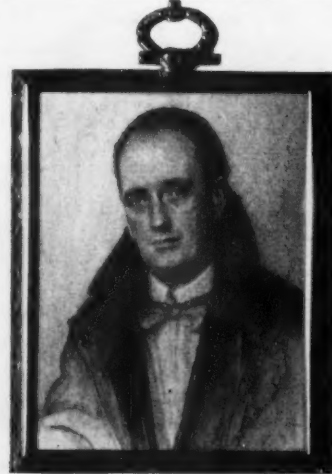
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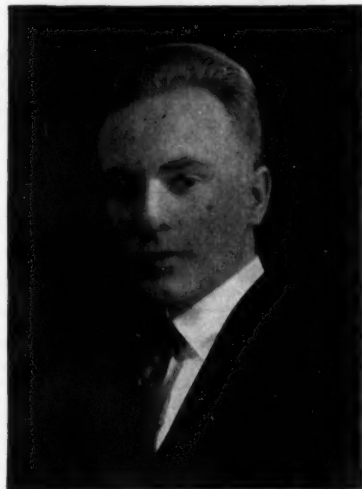
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INTERVALS? NO

By Effa Ellis Perfield

What is an Interval? A harmony book says: "It is the difference in pitch between two tones."

The number of vibrations makes the tone. Middle C vibrates 264 plus, and E vibrates 330 plus; the difference in vibration is 66, hence according to this theory, the interval would be 66?

Another says: "An interval is the distance between two tones." Hence the distance between C and D on the piano is a "crack," an interval?

What is an interval? It is the harmonic and melodic effect of two tones.

Upon what does this harmonic and melodic effect depend? Upon another one or more tones. Two tones have no musical value. It is impossible to isolate two tones and establish a musical value.

All theorists agree that C E is a major third interval. If one hears it as major, it is because he has added G. If A is added the feeling is minor. What is the feeling when G# is added, or when G and Bb are added? What is the feeling when G and A# are added, or F and Ab, etc? CEG is a major triad. Is it C E that makes it major? CEG is a minor triad. Is it C Eb that makes it minor?

For the sake of leading us from the known to the new, let us consider a box of candy and a box of peanuts. The boxes are alike, only the contents differ, but it takes both the box and the candy to make a box of candy, and it takes the box and the peanuts to make the box of peanuts. However, it is only the candy that makes the difference between the box of candy and the box of peanuts.

What is it that makes the difference between the C major triad and C minor triad? It is only the E. The major third then is only one note and not C E. This major third of one note is nothing without the other two. The box is necessary for the box of candy, and the root and fifth are necessary for the major third.

In traditional work, when ear tests are given on intervals, it is usual to have a pupil name a "meant-to-be" major third as a minor third because a certain progression stimulates the feeling for minor, and the pupil adds the other note without reasoning what he has done. Other intervals are named incorrectly for the same reason.

In interval study it is necessary to make a difference between a fourth and fifth, while in musical feeling they are the same. Prove this by playing G to C on all the different places they are to be found on the keyboard. Play high G and low C, play low G and high C. Eliminate pitch and the musical feeling is the same no matter what the pitches may be. Hence, intervals have no musical value because they are two notes of a chord and are dependent upon the whole for their musical feeling.

The melodic use of intervals is also dependent upon the chord. Every tone is a chord tone or a "link" tone, harmonious or inharmonious, depending on the rhythm and the chord added (not the scale). If the chord feeling is recognized, harmonization is easy. Hence, the melodic, and harmonic effects of an interval are both dependent upon the chord.

From a pedagogical standpoint the teaching of intervals violates the Principal of Fundamental Final.

What school teacher would teach A R and finally add C or E. What teacher would teach C A, F A, B A, R A, H A, etc., and finally add T?

A better definition for an interval (if it is necessary to define) is: Two tones of a chord or melody.

Feeling of intervals comes first.

Filling comes second.

Form comes third.

Feeling analyzed brings recognition of the chord "Filling" and chord "Form."

The chapter on intervals in all harmony books needs revision.

The drills on intervals need attention.

There is only a need for a theory that is harmonious with musical feeling. We "split our heads" gaming expert reasoning of intervals to discover that it is useless.

When the pupil knows the complete chord system, he knows all intervals as a result of perfect coordination of chord feeling, and chord reasoning.

Musical Feeling wins. Shall we teach intervals? No.

Intercollegiate Contest Bigger Than Ever

The judges for the tenth annual Intercollegiate Glee Club Contest at Carnegie Hall, on Saturday evening, March 6, as announced by Albert F. Pickernell, president of the Intercollegiate Musical Council, under whose auspices the contests are held, are H. O. Osgood, associate editor of the MUSICAL COURIER; Mark Andrews, conductor of the Montclair Glee Club, the Glee Club of the Oranges and the Bethlehem Steel Mills Chorus, and Stephen Townsend, well known musically in Boston and director of the chorus of the Society of the Friends of Music in New York City.

Returns from the various Sectional Elimination Contests have now been received from Rochester, N. Y., where the New York State Contest was held and the cup awarded to Syracuse University. This gives Syracuse the permanent possession of the State trophy cup, as they have now won it three times. At the New England Division Contest, recently held in Boston, Wesleyan was declared the winner, and at Wichita, Kan., where the second Missouri Valley Intercollegiate Glee Club Elimination Contest was held, the University of Kansas wrested the cup from the University of Missouri, last year's winner. Furman University at Greenville, South Carolina, and the University of North Carolina at Chapel Hill, have each won their State Elimination Contests and will compete with these Regional Winners against the regular Eastern colleges which include Amherst, Columbia, Dartmouth, Fordham, New York University, Penn State, Princeton and Yale, at the National Contest at Carnegie Hall on March 6.

Friedberg and Enesco Play Chausson Concerto

In connection with the performance of the Chausson concerto, for piano, violin and orchestra, by Ernest Hutcheson and Georges Enesco with the Boston Symphony Orchestra, the statement was made in the issue of February 4 that at the last Pittsfield Festival this work was played by Enesco and Harold Samuel. It was Carl Friedberg who played the piano score at the festival in question.

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ARTISTS EVERYWHERE

Arturo Gervasi, tenor, who received all his vocal training from James Massell, is having success in opera in Italy. He has appeared in the most important theaters, such as the Costanzi (Rome), San Carlo (Naples), Livorno (Pisa), and is now singing La Boheme, Butterfly and Cavalleria Rusticana in the Balboa Theater of Turin.

Gertrude E. Lyons, blind soprano pupil of Marie Van Gelder at the New York College of Music, sang Lo, Here the Gentle Lark (Bishop), Last Rose of Summer, and Serenade (Toselli), at the Philema Annual Banquet with success. She is developing her gifts as a coloratura singer and pleasing many people with her voice and personality.

Alice Davis, soprano, and **Howard Gilbert**, tenor, won honors at the Empire State Daughters' meeting of February 18; the sweet and expressive voice of Miss Davis was especially admired in songs by classic composers, and Mr. Gilbert has a true tenor voice, singing with style and admirably clear enunciation.

Grace Leslie, contralto, was enthusiastically received by the students and their friends at a recent concert given by the combined glee clubs of the University of New Hampshire, at Durham, N. H., at which Miss Leslie was soloist. After her masterly rendition of the Meyerbeer aria from The Prophet, Miss Leslie received three encores, as she also did at the close of her last group.

"The Cherniavskys Achieve Another Triumph" is the headline of an article in the Casper, Wyoming, Herald, which continued as follows: "For the second time a Casper audience was completely charmed last night by the music of the famous Cherniavsky Trio. Each artist played with such intense delight that the audience immediately responded to the exquisite rendition of all shades of expression, feeling almost the ardor of the musicians themselves. Certainly the gifted trio more than fulfilled the promises of their sponsors in repeating their former successes."

Glenn Drake, gifted American tenor, whose dates have been numerous this season, gave a recital as Bush Conservatory, Chicago, February 19, and at the Chicago Athletic Club, February 21, and will be heard jointly with Jacques Gordon, concertmaster of the Chicago Symphony Orchestra, at Kokomo, Ind., March 3.

"Werrenrath Gives Voice Full Range in Latest Concert," "Great Baritone Brings New Proof of Versatility to Norfolk," "Dramatic Quality Displayed to Fullest," "Werrenrath Heard by Very Large Audience," "Program of Rare Beauty Enjoyed at Academy of Music," such were the headlines in the Norfolk, Va., papers on the day after Reinald Werrenrath's concert in that city. The Norfolk Ledger-Dispatch reported: "Reinald Werrenrath, popular American baritone, made a triumphal return to Norfolk, singing to an audience which filled the Academy of Music to capacity. The well-schooled and sympathetic voice, the perfect enunciation, the artistry, and the dramatic power associated with his name were evident throughout a program replete with interest."

Margaret Matzenauer gave a "thrilling" recital recently in Stockton, Cal., according to Josephine Williams in one of the Stockton newspapers. That critic also stated that "the program presented by Matzenauer was fully worthy of the magnificence of the artist, and was built with that nicety of one who has perfected taste and a fine regard for the fitness of things." The Arizona Republican of Phoenix, Ariz., declared in headlines: "Madame Matzenauer Sways Phoenix Music Lovers With Inspiring Vocal Renditions."

Olga Steeb was scheduled to leave California the middle of February for an eastern tour, returning in late April to Los Angeles, where her activities in the Olga Steeb Piano School occupy most of her time. For the coming summer she is to have Paolo Gallico as guest teacher of the school. On January 22 Miss Steeb gave a recital of modern music at the Biltmore Hotel, Los Angeles, and her listeners were so much interested in the program that they remained full half an hour to enjoy the many encores given by the pianist.

Elly Ney appeared as soloist recently with the Portland Symphony Orchestra, of which her husband, Willem van Hoogstraten, is conductor, and the following day the critics praised her highly for the fine art displayed. "There was an extraordinary sympathetic interest attached to this performance," said the Portland Sunday Oregonian, "in which the illustrious pair, Mr. and Mrs. van Hoogstraten, participated. When Mme. Ney appeared, hundreds in the audience rose from their seats and everyone joined in to tender her an ovation which equaled that given Mr. Hoogstraten at his first appearance last autumn." Mme. Ney was heard in Beethoven's Fifth Concerto, and in commenting on the concert, the Oregon Daily Journal stated: "The performance can best be described with two words, 'absolute perfection.'"

Ignace Hilsberg played a Boston recital on February 16 and will give a joint recital with Giannini in New York on March 16.

Frieda Hempel's home is not merely the resting place of a well known singer between concerts during the season. The soprano spends her leisure moments collecting valuable pieces of Dresden, and is reputed to have one of the largest collections in the country.

Clarence Whitehill will appear as soloist with the St. Louis Symphony Orchestra, Rudolph Ganz, conductor, on March 5 and 6, and the St. Louis Ladies' Club will give a reception for the baritone during his stay in that city. He also has been engaged for the Lynchburg, Va., Festival on May 8.

Olga Samaroff was given an ovation when she appeared recently in the Francis Bergen lecture course at Yale University, New Haven, Conn. The pianist gave a most interesting talk, which was illustrated by three of her pupils, Helen Moore, Lucy Wilkins and Lillian Hasmler.

Germaine Schnitzer, French pianist, is one of those whose concerts are heard by eminent musicians as well as by the laity. At her recent recitals in Vienna, Austria, there could be seen in the audiences Moriz Rosenthal, Selma Kurz, Bronislaw Huberman, and in London, Guimar Novacs, Ignaz Friedman, William Murdoch and others. This pianist also has the distinction of having two countries claim her as representative of their national art. Miss Schnitzer was born in France, but is married to an American, and she states that at her concerts in London and Vienna she felt honored

by being congratulated by the French and American Ambassadors, each feeling justified in claiming her as their compatriot.

Mina Dolores gave two groups of numbers at a concert given recently in the Senior High School, Atlantic City, N. J. On February 25 she was scheduled to sing over the radio from the Pennsylvania Hotel.

Ossip Gabrilowitsch, following recitals in Symphony Hall, Boston; Carnegie Hall, New York, and his final lecture recital in Chicago, traveled to Winnipeg, where he had two engagements with the Winnipeg Male Choir on March 1 and 2. The pianist's final appearance of this season will be at the Evanston Festival on May 25.

John Grolle will give several lectures in Wilmington, Del., under the auspices of music lovers and educators of that city. The course is called The Field of Music, and these lectures Mr. Grolle endeavors to present music as a personal experience to the audience and also to introduce music as an experience all have in common and which does not come from the outside alone. The lectures cover a wide field technical, as well as aesthetic, and also philosophic.

N. Lindsay Norden, musical director of the Second Presbyterian Church, Philadelphia, arranges excellent musical programs for the services at that church on Sunday evenings. On February 21 there was a miscellaneous program. February 28, Negro music was heard; March 7, Hebrew music is scheduled; March 14, Mendelssohn's Elijah will be given, and March 21, the same composer's Hear My Prayer will be presented. March 28, Gounod's Gallia is scheduled.

The New York Association of Dunning Music Teachers held its annual monthly meeting at the studio of Virginia Ryan, the subject for discussion being Rhythm and the Triad. Babette Silverman was the leader for the afternoon.

Anna Case, after five months' absence from New York, during which time she filled thirty dates on the Pacific Coast and in Hawaii, resumed her concert tour on February 21 at Bronxville, N. Y. On February 23 she appeared at Newport News, Va., and on February 24 in Charlottesville.

Queenie Mario, soprano, has secured permission from the Metropolitan Opera Company to sing with the Singers Club of Cleveland and with the Woman's Music Club of Columbus on March 12.

Jacques Thibaud, the French violinist, whose present American tour is considered his most successful, since he is playing thirty-five engagements in three months, has begun his final tour of the West. March 11 and 12, Mr. Thibaud will appear as soloist with the New York Symphony Orchestra.

Percy Grainger, from February 14 to 28, played ten concerts in the territory from Illinois to New England, playing nearly every day and spending almost each night in a sleeper, to enable him to cover the territory.

Louis Graveure, baritone, includes among his recent engagements recitals in Houston and Galveston, and an appearance in Indianapolis before the Federation of Indianapolis School Teachers. The first week in March Mr. Graveure is

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"Grandjany," says Redfern Mason, in the San Francisco Examiner, "proved at his recital, beyond cavil, that he is the greatest artist of his instrument of our generation. When Grandjany plays the harp he gives it the fascination of the lute, the charm of the harpsichord, and the beauty which is peculiar to the harp alone." Ida Gregory Scott wires: "Grandjany sensational success of season. Without doubt greatest living harpist. Two return engagements. Proud to have presented him to San Francisco."

Dr. Tali Esen Morgan, one of the leading choral conductors of this country, who for seventeen years was the director of the summer Ocean Grove Music Festivals, recently wrote to Harms, Inc.: "You are publishing a splendid class of songs, and for years my vocal pupils have been making use with success of many of your publications." Dr. Morgan is now the conductor of the choir of the Hanson Place Methodist Church, Brooklyn, which has 225 voices and is said to be the largest choir in America.

Myra Mortimer, dramatic contralto, left for a tour of the west, following her second New York concert on February 16. She was heard in Chicago on March 1, and is now on tour to the coast, stopping, of course, to sing in her native city of Butte, Mont., and in Cleveland, where she started her training.

Marjorie Meyer, following her successful concert at Kimball Hall, Chicago, on February 18, was immediately engaged for an appearance on March 6, at Miss Mason's School, The Castle, Tarrytown-on-Hudson, N. Y.

Edwin Hughes, pianist, opened a series of Lenten Musicales at the First Congregational Church, the Presidents' church, in Washington, D. C., with a recital on the evening of February 22.

Nevada Van der Veer, contralto, and Fred Patton, baritone, have been engaged for the annual Spartanburg, S. C., music festival this spring. Another festival that will hear these popular singers is Pittsburg, Kan., in April.

Laurie Merrill, soprano, sends picture post-cards from St. Petersburg, Fla., to the effect that "we are having a gorgeous vacation here among the flowers and sunshine. Am singing some delightful engagements, but it all seems like playing in the beautiful South. Return early in March."

Paul Kochanski, violinist, will return from his western tour to give a recital at Carnegie Hall on March 19.

Robert Imandt made such a success at Jacques-Cartier, Quebec, on January 28, that he was engaged to give another recital there on February 2. Of his playing the Action Catholique praised particularly the surety of his bowing, "so mellow, so energetic as to be sometimes daring," and the beautiful variety of his talent under the inspiration of the Franck sonata. The Soleil also praised the surety of Imandt's bowing, his tonal color and his great musicianship. L'Evenement notes that his great success is worthy of his magnificent talent, and, like the other papers, added a word about his surety of bow. He received an ovation for his playing of the Lento Furioso of Jacobi and the Dance of Brahms.

Frederic Baer, baritone, returning to New York from his recent tour as soloist with the New York Symphony Orchestra, gave joint recital with Lewis James, tenor, in Hackensack, N. J., on February 25.

Esther Dale, soprano, who has given over six-hundred recitals throughout the United States and Canada, will appear in Paris in recital on March 5, in the music hall of the Hotel Majestic. Miss Dale is singing throughout Germany prior to her Paris debut, which will be followed by a tour of the British Isles.

Sergei Klibansky's pupils have recently made successful appearances. Alveda Lofgren pleased a concert audience in Middleton, N. Y., on February 13, and she substituted at the First Methodist Church, East Orange, N. J. Franny Block will sing at the Manhattan Opera House on April 1. Fauna Gressier is appearing at the Rivoli Theater, and will go on tour with the Murray Anderson productions. Elizabeth Jessel was heard in a radio program on February 17. Lottice Howell will appear in Philadelphia in the Music Box Review. Vivian Hart has been re-engaged by the New York Rubinstein Club. Louise Smith sang in Brooklyn on February 16. Mildred Strickland had several appearances in Memphis during the month of January. Mr. Klibansky will give another pupils' recital in the auditorium of the Y. M. H. A., on March 11.

La Forge-Berumen Studios

As is always the case when La Forge-Berumen programs are given, a large audience gathered on February 12 to hear the weekly Fordham Aeolian Hall recital. Frances Reade, contralto, opened the program with a miscellaneous group including Supplication and Song of the Open by Frank La Forge. Her voice is of deep, rich quality throughout her wide range and it was a source of enjoyment to her audience. Erma DeMott, soprano, followed and gave pleasure with her skillful handling of a sweet lyric voice. Hilda Holpeier accompanied the two singers ably. Marie Houston, dramatic soprano, gave interpretations that were artistic and she showed excellent training. The program was concluded by Beatrice Byrd, soprano, who displayed a well placed voice of fine quality and fine musicianship. Myrtle Alcorn accompanied the last mentioned singers flawlessly.

The first of a series of a La Forge-Berumen Studio programs was broadcasted on February 13 through station WOR. Erin Ballard, popular young pianist, Flora Bell, coloratura soprano, and Arthur Kraft, well known tenor, gave the program. These programs will be broadcasted each Saturday evening from nine-fifteen until ten.

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FOREIGN NEWS IN BRIEF

London

SUBERTS RETREAT ON LONDON PIT ISSUE.—(London) The Shubert brothers' experiment to abolish the ancient English institution of the "pit" in His Majesty's Theater, has failed. Protest was so strong that the pit seats have been reinstated at three shillings. Patrons would rather stand in a queue

than pay the increased price which is charged for reserved seats.

CARUSO'S FORMER ACCOMPANIST TO CONDUCT AT COVENT GARDEN.—(London) The conductor appointed for the Italian and French operas to be given in the Covent Garden season is Vincenzo Bellezza, at one time accompanist to Caruso and the great singer's great friend. Bellezza began his conducting career at the San Carlo, Naples, with Aida, at the age of twenty, and has since conducted at Turin, Trieste, Rome, in Spain and in South America. It is announced that the King and Queen have extended their patronage to the Covent Garden season.

Berlin

A BEETHOVEN COMMEMORATIVE PRIZE.—(Berlin) The Prussian government has voted an annual stipend of 10,000 Marks becoming effective on the hundredth anniversary of Beethoven's death, March 26, which bears the name of Beethoven Prize. From this sum various composers of the present generation are to receive pensions. Also needy old composers, who are considered worthy of support, will be helped. As this is only \$2,500 it does not seem as though it would be of much material help if there are more than two recipients. Otherwise it will be just another one of those "honorary" awards of which there are already more than enough in bureaucratic post-war Germany.

SCHILLINGS GOES BUT KEMP REMAINS.—(Berlin) Prof. von Schillings, former Intendant of the Berlin State Opera, has at last come to a final agreement with the Ministry for Culture. He will receive a large lump sum to cover the three years his contract had to run. This definitely closes the issue as far as he is concerned, but there now seems to be a very good chance that his wife, Barbara Kemp, will remain as leading singer at the State Opera. She has been

offered a contract twenty per cent higher than the one for which Schillings was criticized for giving her. As she is very popular here it is hoped that she will accept.

EFFECTS OF A POLITICAL SPEECH.—(Berlin) Mussolini's speech about the Tyrol question has had an immediate effect in artistic as well as political circles. Numerous Italian artists have had their appearances in Germany cancelled and vice versa. Among others Mary Wigman and her dance group which had such big successes last season in Italy immediately decided not to appear there again this season.

ANOTHER GERMAN OPERA HOUSE IN FINANCIAL STRAITS.—(Berlin) The State opera house in Königsberg is in such a bad state that it is asking help from the Prussian Diet as well as from the city itself. The Diet has only voted them 5,000 Marks—which is quite ridiculous when one considers that the opera's budget often runs to 1,200,000 Marks yearly. Never has the situation been so bad for the opera houses of Germany as at the present moment and if they pull through it will surely be a wonder-work of musical idealism.

C. H. T.

Vienna

KLENAU GIVES PREMIERE OF BITTNER'S NEW MASS.—(Vienna) Prior to his departure for his guest appearances with the Royal Philharmonic Orchestra, London, Paul von Klenau, the Danish conductor, produced at Vienna for the first time anywhere the new Great Mass of Julius Bittner. The performance of the eagerly anticipated and taxing work was on a big scale and brought endless ovations for the composer and for Klenau, the conductor.

AUSTRIAN FESTIVAL THEATER COLLAPSES.—(Vienna) The Festival Theater at Mariazell, near Vienna, founded two years ago for the presentation of annual summer festivals of operas and dramas, has given up the ghost. The 1924 and 1925 festivals had been financial failures.

P. B.

Paris

HONEGGER'S JUDITH AS OPERA.—(Paris) The Biblical drama, Judith, of Arthur Honegger and René Morax, has been transformed into an opera. It will be given its first performance on February 13 at the Opéra in Monte Carlo.

MME. CURIE'S MUSICAL DAUGHTER.—(Paris) Mademoiselle Eve Curie gave her second piano recital this week, the first being last November. She is the daughter of the discoverer of radium, Professor Curie, whose equally famous wife has continued his life work. The scientists had two daughters, the latest of whom is now working with her mother along lines of scientific research. The younger started work along the same lines and it was not until she was seventeen that she turned definitely to music.

GLUCK'S ALCESTE REVIVED IN PARIS.—(Paris) A revival of interest is that of the opera Alceste, music by Gluck, which took place at the Opéra. This work was given its first performance in Vienna in 1767, and its Paris première took place in 1776, when a new version was used. In the present revival, Mr. Rouché, the director, has taken great pains to obtain archeological accuracy.

N. De B.

Irene Scharrer Will Be Heard Again in Boston

After having played with the Boston Symphony Orchestra in Boston on February 22, and the New York Symphony on February 28, Irene Scharrer, English pianist, is giving a recital at Aeolian Hall, New York, on March 4, and at the Copley Theater in Boston on March 14. The Boston and New York symphonies are added to a long list of orchestras with which Miss Scharrer has played, a list which includes all the leading English orchestras, and an appearance at the Leipzig Gewandhaus with the late Arthur Nikisch. Miss Scharrer has played in recitals throughout Europe, and has had the honor of playing for the sovereigns of England, Belgium and Norway. Critics have praised her for the versatility of her playing, and her recital programs, which will include works by Purcell, Scarlatti, Bach, Beethoven, Chopin, Debussy, and Ravel, are sure to justify the praise. Miss Scharrer started her musical education early, being taught at the age of five by her mother. Later she studied with Tobias Matthay, her mother's teacher, and she made her debut in London at the age of twelve. Miss Scharrer in private life is Mrs. Guernsey Lubbock, wife of an Eton College master, and the mother of two charming children, a boy of eight and a girl of five.

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Irma de Baun Gives Concert in Scranton

Irma de Baun, coloratura soprano, has been engaged as
soloist for the March concert of the Junger Männerchor of
Scranton, Pa., one of the oldest and best known male choruses
in the State of Pennsylvania.

Since her successful appearance at Central and Prospect
Parks last summer with Shannon's Band, the New York



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Women's Symphony Orchestra, Max Bendix' Orchestra,
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The purity of her tonal quality, the finesse of her produc-
tion, the wide range of her voice, her sense of pitch, the
smoothness and excellence of her trills, scales, and arpeggios,
combined with her musicianship, place her in the front rank
of coloraturas before the public. Her attractiveness and
charm, coupled with her youth add to her assets as an
interpreter of operatic as well as concert numbers.

Tsianina Successful in Europe

Accompanied by the brilliant young American pianist,
Claude Gouvierre, Tsianina has given successful concert en-
gagements in Palermo, Naples, Rome and Florence, and
during March they have several joint concerts through
Austria and France. Mr. Gouvierre is known throughout



PRINCESS TSIANINA AND CLAUDE GONVIERRE.

America through seven years' association with Geraldine
Farrar, as solo pianist, director and accompanist, and is act-
ing in the same capacity for Tsianina's tour through Europe.

Between engagements Tsianina is making Rome her head-
quarters and studying new songs and repertory with the
famous maestro, Alfredo Martino, who for twenty-three
years was conductor of the Teatro Costanzi L'Opera in
Rome. In early April, Tsianina will be joined by Os-ke-non-
ton, Indian baritone, for joint concert engagements in
Berlin, Paris and London, and they will return to America
in July for joint concert engagements throughout America.

Marcella Craft in Munich

The Münchener Zeitung of November 20 said the follow-
ing about Marcella Craft: "An exceptionally pleasant sur-
prise was the appearance of Marcella Craft, who consented
to substitute for the sick Mme. Merz-Tunmer. She sang
the great Elvira aria in E flat major, from Don Giovanni,
and Beethoven's concert aria, Ah Perfido. Why her manner
of interpretation has the singular power of deeply touching
and of highly blessing her hearers can hardly be explained
to any one who has not heard her. It is not due only to
her perfect manner of style, to the pure silvery beauty of
her voice itself, but it is due to the fact that these in them-
selves rare advantages are pressed into the service of a
physical emotion and a need to express oneself, the intensity
and the inner nobility of which are not in keeping with our
modern manners. Opinions divide themselves into two par-
ties when listening to Marcella Craft; there are those who
admire her without being particularly struck by the singu-
larity and essentiality of her art, and there are those who
are practically startled that we still have among us an
artist with such a priestly disposition. What would this
woman not mean to our opera?"

Friends of Music Engage Szigeti

Another engagement has been added to Szigeti's schedule
for his second American tour. Szigeti will give the first
New York performance of Busoni's violin concerto under
Bodanzky at the Society of Friends of Music on February
13, 1927. Szigeti has long been identified with this work,
having played it under the composer's baton in Berlin,
London and Paris.

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BALTIMORE, MD.

BALTIMORE, MD.—A big Baltimore occasion was the tenth anniversary concert of the Baltimore Symphony Orchestra on which occasion the same program as given at the initial concert was presented. Gustav Strube has been director of the orchestra since its inception and to his untiring work must be placed much of the credit for the success of the orchestra which was the first municipally endowed one in the country. Frederic R. Huber, municipal director of music, who originally planned the orchestra, has also been a dominating factor in its success.

Another innovation of Mr. Huber was the annual contest to select a soloist for the April concert of the Baltimore Symphony Orchestra. The contest is limited to students of Baltimore teachers and institutions and this year's was for vocalists. There were eighteen contestants and the honor went to Hilda Hopkins Burke, a pupil of George Castelle, cantor of Madison Avenue Temple, and a prominent local figure musically. The judges were Rosa Raisa, Charles Hackett and Director Henry G. Weber, of the Chicago Opera Company.

Two excellent orchestras have made their last appearances of the season here—the New York and the Boston. The latter's was likewise its only appearance of the season. Mr. Koussevitzky and his organization drew a large and well merited house. Announcement that the Boston would give two concerts, at least, next season has been received with pleasure. For the closing concert of the New York, Director Damrosch chose an All-Wagner program, consisting of excerpts from Rienzi and Parsifal, the orchestra being supplemented by a chorus of 200 and a quartet of soloists. The concert was interesting throughout and Mr. Damrosch can always be depended upon to give something a bit out of the usual run of things.

The second of the series of three by the Philadelphia Orchestra was given with Ottorino Respighi, pianist, in the triple role of soloist, conductor and composer. While the concert was most interesting and Mr. Respighi's work most meritorious from every angle, Baltimoreans were sorry not to have had the pleasure of hearing the regular conductor, Leopold Stokowski and his conducting have made the Quaker City organization so popular here that there is a long waiting list for season tickets. With the orchestra for this year having been cut from five to three, it was with regret that Baltimoreans failed to hear him.

The Baltimore Musical Club, that aggressive organization of women interested in music, has had two affairs recently. The first was by members and the second was made notable by the appearance of the Marianne Kneisel String Quartet.

Lucie Stern, twelve-year old piano prodigy, astounded her Baltimore audience by an exceptional performance for a child so young. She has been booked for another recital later.

Austin Conradi, pianist and member of the faculty of the Peabody Institute, and Hulda Lachanski were soloists at recent Peabody recitals.

The bands of St. Mary's Industrial School and the Evening Sun, both organizations having an average membership age of fourteen, gave a joint concert that was interesting throughout. The youngsters played excellently.

E. D.

Anatol Meioff Opens Studio in Steinway Hall

Anatol Meioff, Russian violinist and pedagogue, teacher of Oscar Shumsky, eight-year-old violinist who appeared recently with the Philharmonic Society of New York under the direction of Ernest Schelling in the first pair of concerts for children, has taken a studio in the Steinway Building and will accept a limited number of advanced pupils.

Mr. Meioff has been in America a little over two years and in that time has established a master class of talented students from Philadelphia, Baltimore and Washington. He is a graduate of the Imperial Conservatory of Music, Petrograd, and was concertmaster of the Imperial Conservatory Orchestra under Glazounow. Before the war he accepted the first chair with the Simbirsk Symphony Orchestra and toured as soloist with that organization through the various Russian cities.

Before leaving for America, Meioff was instructor at the Imperial Conservatory in Eaterinoslav, and head of the violin department at the National Conservatory Caucas Kislowsk. He is now at work on a book of exercises, The Short System for Violin Technique, and a series of Etudes which will be published shortly.

Opportunity for Operatic Appearances

The Association of Grand Opera, directed by Adamo Gregoretto, during the past season gave some performances of Pagliacci, Cavalleria Rusticana, Barber of Seville, and Rigoletto with well known artists. With these artists were presented several young debutantes, whose success was well

merited and recognized. For the next season it has been decided to give a series of operatic concerts, the programs of which will consist of solos, scenes and entire acts of grand opera in costume with orchestra. It is useless to mention the benefits that will be derived by the young singers from these performances given before the public, press representatives, and theatrical agents.

Mr. Gregoretto has had a brilliant career, having in his repertoire many of the old and modern operas, and has sung not only at La Scala, San Carlo of Naples and the Costanzi of Rome, but also in the principal theaters of Russia, Roumania, Egypt, Argentina, Chile, and in San Francisco had unforgettable success with the triumphs of Tetrassini.

Ethel Grow in Pittsburgh

Ethel Grow, contralto, equally well known in New York and London, has been in Pittsburgh singing and teaching for several weeks. While in the vicinity a number of enthusiastic vocal students persuaded her to extend her stay so as to give them the benefit of her instruction. Miss Grow gave her program of vocal chamber music—the same one she gave recently in New York, at Carnegie Hall—with the Lenox Quartet at Washington on February 11. The Observer said that it was "one of the most unique programs ever given before a Washington audience." This paper also said that Miss Grow "has a powerfully vibrant

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voice," and commented especially upon the effectiveness of her Goossens group.

Miss Grow's pupil, Regina Kahl, sang with Abe Vaught's Moose Band in the State Theater, Washington, on January 31 and packed the house. The Daily Reporter said "the auditorium seats 1700 and it is estimated that about 1500 stood throughout the program." This same paper said that Miss Kahl's appearance "was the signal for applause that was really an ovation." "She sang four songs and three encores." To quote again from the Reporter: "Miss Kahl's wonderful stage presence, the high perfection of her art, her general beauty and charm, all combine to make her much loved and admired by all her hearers." Miss Kahl also appeared in a recital on January 27 and scored quite as great a success as she did with the band.

At Wheeling Miss Grow gave a recital and was likewise commended by the press. She also gave an interview in which she said that she did not think America an opera nation, but that the people here preferred concert and chamber music. Nor does she condemn jazz, as it certainly has a place in American life. This same paper, the Wheeling Intelligencer, calls Miss Grow "a singer who is a musician," a fact it is well worth remembering. The writer adds that Miss Grow has "a superb dignity which enhances her voice which she uses almost faultlessly," and commends her "powerful sustained tones, large, resonant and impressive."

Unique Tribute for Ralph L. Baldwin

A unique tribute has just been paid to Ralph L. Baldwin, Mus. B., director of the Hartford Public High Schools, by the class of 1926A in affectionately dedicating the following record of its high school life: "An Appreciation of Ralph L. Baldwin, a man who has added richness to our lives, not only because he has instilled in us a love for all that is best in music, but because, by his example, he has woven into our hearts admiration for his patient and amiable yet genuinely enthusiastic personality. A leader of men in that he is called upon to direct the Choral Club of

Hartford and the Mendelssohn Club of New York—he is equally a leader of youth; mindful of its limitations, considerate of its problems and confident of its future. We have been honored in his leadership."

Chicago Opera Visits Cleveland

CLEVELAND, OHIO.—Discarding the garish trappings that go with the trained animals and acrobatic stunts of the two-day, the B. F. Keith's Palace Theater came into its own when the Chicago Civic Opera Company played a week's engagement within the marble halls that seemed fitting surroundings for such an artistic endeavor. The opera season, sponsored by the Cleveland Civic Music Association, of which John A. Penton is president, commenced its engagement, February 15, with La Tosca, presenting Claudia Muzio. Mme. Muzio was in good voice and acted the role with fire and spirit. Her Vissi d'arte won spontaneous applause for her and in the last act she rose to fine dramatic heights. Charles Hackett as her lover (his only role of the week, unfortunately) shared honors of the performance. His rich voice and histrionic ability gave a fine Cavaradossi. His singing of E. Lucevan le stelle was a veritable triumph. Titta Ruffo sang Scarpia, commendably. Moranzoni conducted in his customary smooth style.

February 16, Madame Butterfly brought Rosa Raisa to the stellar position. Mme. Raisa's sincerity of acting and the eloquence of her golden voice succeeded in captivating the audience until, at the death scene, there were furtive tears observed all over the house. Giacomo Rimini was an excellent Sharpless, both vocally and dramatically. Desire Defrere as the Bonze and Lodovico Oliviero as Goro were also finely cast, and Polacco conducted with matchless beauty. This opera was a finished and artistic production, in the matter of sets and chorus work, and brought forth enthusiastic comment.

Martha, February 17, gave Tito Schipa a chance to sing—which was enough so far as the audience was concerned. Schipa is a big box office attraction in Cleveland, and the house was packed for this performance. His voice was, as always, powerful, sweet, expressive and totally delightful in every way; and his singing had excellent foil in the clear, limpid soprano of Edith Mason as Lady Harriet. His singing of M'appari threatened to stop the performance and all action had to be suspended for a few moments until the audience was quite certain there was no chance of an encore. Vittorio Trevisan was pleasing as Tristan. Moranzoni conducted. This performance was designated as "Italian night," and after the first act, Moranzoni turned to the flag-draped box in which sat Mr. and Mrs. Newton D. Baker with Nicola Cerri, Italian consul, and Mr. Cerri and the audience rose to the strains of the national anthem.

Artistically speaking, a high point of the engagement was the production of Die Walkure on February 18. Wagnerian opera is all too rare in this part of the country and when a performance as inspiring as this is given, one is moved to wonder why opportunities for hearing the works of this master are so few. This production was flawless in every detail. Elsa Alsen was a magnificent Brunnhilde, who sent thrills of delight through her listeners with her exciting singing of the War Cry; and Alexander Kipnis, as Wotan, sang and acted the role with artistic discernment. His Farewell was a most touching moment in the evening. Olga Forrai was a beautiful Sieglinde, singing with intensity and fervor. Edouard Coteuil made a splendid Hunding, while the chorus left nothing to be desired. The orchestra, under the energetic direction of Polacco, was a source of joy in this consistently beautiful performance.

A mob of children swarmed into the Palace for the special matinee of Hansel and Gretel, February 19, and filled the house to overflowing. Humperdinck's delightful little fantasy was sung in English and conducted more than capably by Frank St. Leger.

Moranzoni took the baton for the evening's production of Verdi's Otello and placed this fairly unfamiliar opera as a standard favorite in the category of Cleveland opera-goers. Mme. Raisa was superb in the role of Desdemona. Titta Ruffo was a full voiced Iago. Alexander Kipnis made a good Lodovico.

Mary Garden, whose light was hidden under a bushel until the matinee of February 20, appeared then in Carmen in a spirited and moving production of Bizet's immortal work. Fernand Anseau was a handsome and vocally resplendent Jose, and Alexander Kipnis was a full-throated Escamillo, less given to swaggering than most of his predecessors. Alice d'Hermanoy was a competent Frasquita. Polacco conducted superbly and the audience was most enthusiastic.

The season closed on the evening of February 20 with an enjoyable performance of Lucia di Lammermoor. St. Leger conducted in animated style and the Sextette, of course, had its usual effect on the composure of the audience.

John F. Royal, manager of Keith's Palace, estimated that approximately 30,000 attended the opera during the week. Among the week's distinguished guests were Rosa Ponselle, who stopped off after a concert engagement in Canton, O., and Samuel Insull, president of the Chicago Civic Opera Company.

E. C.

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REVIEWS AND NEW MUSIC

George Hamlin, American Singer: A Resume of His Career, by Josephine Trott (Privately printed).—This is a little book of fifty pages elegantly bound in leather. It has a few pictures of Mr. Hamlin and his associates, his home at Lake Placid, and so on. There is a foreword by Richard Aldrich, and a tribute from one of his oldest friends, Fannie Bloomfield Zeisler, and John McF. Howell writes as a friend and disciple, speaking particularly of his force of character.

Upon this follows the story of his life. It tells how he was born into a well-to-do family at Elgin, Illinois, September 20, 1868, and how his father, in 1880, moved to Chicago and opened the Grand Opera House. The boy studied the cornet, joined a large Sunday school orchestra where he continued to play until he went away to boarding school at Andover, Massachusetts.

Meantime he had had singing lessons with Frank Baird. Later he studied with Mrs. Rudolph Magnus, and had occasional lessons with Georg Henschel when that great artist came to the United States. His father did not approve of music as a career, and after his return from school George went into business, but without giving up his music studies.

He then married Harriet Eldredge, promising to give up his stage career, to which she was opposed. Afterwards his wife released him from his promise, and he began to accept engagements. His rise to fame was gradual, and he succeeded at first in oratorio. In 1896 he sang Verdi's Requiem, under Walter Damrosch with the Oratorio Society of New York, with such success that his reputation as an oratorio tenor of the first rank was established. His musicianship was remarkable and he sang The Dream of Jubal at sight to fill a last-minute engagement to replace Evan Williams, who was suddenly indisposed.

Finally he appeared in Berlin, a courageous thing to do in those days when American art was little thought of, and sang an entire Strauss program, also an innovation. He won all of the critics by his genuinely fine art, and subsequently gave the same program in other cities of Germany. He also made successful appearances in oratorio in Germany, and won equal acclaim in Paris and London. Later on he made other visits abroad and came ultimately to be one of the most successful of singers all over Europe.

In 1908 Hamlin and Bispham united in a series of notable duet concerts in the United States, a novelty that proved popular, as, of course, it would. In 1910 Hamlin, Galski and Bispham toured the States and Canada in a series of Wagnerian concerts undertaken by Damrosch. In the following year he began his career as an opera singer, creating the tenor role in Herbert's Natoma. During the last years of his life he spent much of his time teaching, although continuing to some extent his public appearances, always in much demand. He remained active in promoting musical affairs, and had the great honor of being one of the original members of the Beethoven Association. His last New York appearance, April 17, 1922, was with this Association, Harold Bauer playing his accompaniments. With his untimely death America lost one of its greatest musicians.

Modern Vocal Technic, a rational system of vocal training based upon natural principles, by Harry Colin Thorpe (Published by the author).—This new book on singing, by one of New York's well known vocal teachers, has one feature that must be commended at the outset. It is so printed that the teacher is able to give his pupil as much, and no more, as he deems necessary and wise. The pages of the book are held together in a loose-leaf folder. This is given to the pupil, with a page or two—just as much as the pupil is likely to understand and use intelligently. In view of the accustomed habit of students, to glance through the whole of any such method, and then to lose all interest in it, the Thorpe plan is wise.

Whatever is found in the book is the result of Mr. Thorpe's own teaching experience. He begins with breathing, and explains the whole matter in such a way that every student must understand it. The explanation is not merely a series of statements, but carefully planned experiments which the student himself tries, so that he has physical and visible proof of the facts.

Chapters follow on Holding the Breath, Exhalation and Recoil, Support and the Breath-Grip and, finally, Applied Breathing. The next steps are Vowels and Tone. This may, perhaps, be said to end the first part of the instruction. Mr. Thorpe next explains The Principles of Voice Production, with sub-captions: Correct Aim, Freedom and Non-Interference, Breath Control. This leads naturally to portamento, and musical exercises are here given to aid the student in correct methods of practice.

It should be remarked that these chapters are all of them divided into two groups of paragraphs: Experiments and Exercises. The experiments are, obviously, intended to teach*the student to realize the difference between right and wrong—not merely the right. In other words, the student is taught to think for himself.

The next step is Consonants, which, Mr. Thorpe writes, are sometimes deferred until much later, but are introduced thus early because they aid in maintaining freedom of the vocal parts. They are to be considered as positions of the speaking parts which interrupt the vowel flow.

Following a chapter on Legato is one on Scales and Agility and the material then leads the student through the mysteries of Head Resonance and Overtone which Mr. Thorpe divests of its mystery. Afterwards there is a short note on Arpeggios and Intervals, and then the student is taken back once more to Principles.

At the end of the book is an aid to the study of songs, and there are a number of pages of technical exercises. The entire work is very complete indeed, and offers teacher and pupil all that is needed, though in brief form. One likes to commend especially the author's plan of dwelling on basic principles and of proving by experiments—which are to be carried out by the student himself—the truth of these principles. A first rate work!

(Continued on page 46)



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ISOBEL M. TONE, 628 S. Catalina St., Los Angeles, June 8th, 1926.

MRS. S. L. VAN NORT, 1431 West Alabama Ave., Houston, Texas.

INFORMATION AND BOOKLET UPON REQUEST

CHICAGO

OSSIP GABRILOWITSCH CLOSES SERIES

CHICAGO.—Ossip Gabrilowitsch gave the last of his six historical lecture-recitals at the Princess Theater, on February 21. Before an audience that manifested buoyantly the pleasure derived not only from the pianist's superb interpretations throughout the series of the classics and the moderns, but also from his interesting remarks regarding the lives of the composers he so well interpreted. Bertha Ott managed the series and, it is said, has already asked Gabrilowitsch to return again next season, so successful has been the venture.

ALEXANDER BRAILOWSKY RECITAL

A Liszt and Chopin program was played at Orchestra Hall, also on February 21, by that virtuoso of the piano, Alexander Brailowsky, who has appeared so often in this city recently that to state that he met with his customary success is deemed sufficient for this time.

JOHN COATES AN INTERESTING RECITALIST

A recital considerably different from the general run of song recitals was that offered by John Coates, tenor, at the Studebaker Theater, February 21. It was unusually interesting in that it brought English songs, old and modern, in which the newcomer convinced a large audience of their vitality and charm. An able singer and an Englishman,

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Mr. Coates gets into the spirit of the songs he sings and delivers the composer's message most effectively to his listeners. It was only possible to hear his first group, including sixteenth, seventeenth and eighteenth century love songs. It would be interesting to hear more of this unique artist.

CLAIRE DUX SINGS

Chicago music lovers heard Claire Dux for the second time inside of a week when she appeared in song recital at the Playhouse, February 21. With her beautiful singing of last week (when she stepped in as an eleventh hour substitute with the Chicago Symphony Orchestra) still vivid in their minds, the Dux admirers returned Sunday afternoon for another treat. Vociferous plaudits evidenced their keen enjoyment and the recitalist was compelled to add many extras besides repeating several of her programmed numbers. Franz, Brahms, Reger, Wolf and Strauss songs made up her middle two groups, which she rendered during this reviewer's stay at the Playhouse.

GORSKY-LIVEN CONSERVATORY RECITAL

Seventeen talented students of the Gorsky-Liven Conservatory took part in a recital at Kimball Hall, February 21. The most interesting program ranged from the work of the beginner to the achievements of the professional student. There were vocal numbers and operatic duets by students of Sa and Bella Gorsky; piano concertos by students of Sofia Brilliant-Levin (who played the second piano parts), and violin concertos by students of Michael Liven. A busy Sunday afternoon permitted the hearing of but a few of the students appearing but these were sufficient to show the splendid work being done at the Gorsky-Liven Conservatory under the guidance of these well known instructors. Mamie Katz, violinist, and Evelyn Shapiro, pianist, were heard in a well thought out rendition of the Mozart sonata in E minor for violin and piano. Ruth Sokol in a group of songs by Weaver, Verdi and Kashewaroff, and Mamie Katz in the Viotti A minor concerto for violin. All showed individual gifts and thorough training along the right lines. The others appearing were Martha Rowe, Jack Rothblatt, Pearl Feldman, Mary Sternfield, Eleanor Goldberg, Rebecca Rubin, and Anastasia Rabinoff, vocalists; Ruth Dworkin, Sadie Pawlansky, Fay Segal, Miriam Mesirov, Margaret Gorman, and Rosalyn Tureck, pianists.

SCHIPA COMMENDS MARION ALICE McAFEE

Marion Alice McAfee, popular young soprano, who is to give her annual recital, Sunday afternoon, March 7, under the management of Bertha Ott, has an interesting letter from Tito Schipa, in which the celebrated tenor highly commends her. Mr. Schipa heard her sing informally in a studio musicale and was so impressed with her unusual talent that he immediately wrote to her as follows:

My dear Miss McAfee:

It gives me much pleasure to endorse your work. My compliments to Florence Magnus, who has trained you so well in the art of bel canto.

Your voice is a pure lyric soprano with the flexibility of a coloratura. You have the best pianissimo I ever heard; better than any one else. This was especially noticeable in the Cradle Song by Gretchaninoff. Your pianissimo will carry to the last row in the gallery of the Auditorium or any other theater.

You will be a great artist, there is no doubt of it. Even today, you rank high among the best concert singers. You have the necessary qualifications, beautiful voice, keen intelligence, magnetic personality and the ability to interpret any type of song, due to excellent instruction, your own efforts and sincerity of purpose.

Congratulations on your recent achievements and best wishes for continued success.

Very sincerely yours,
(Signed) TITO SCHIPA.

CHICAGO SYMPHONY CONCERT

The Chicago Symphony's nineteenth regular program, February 19 and 20, had as soloist Pablo Casals, whose offerings were the Boccherini B flat concerto for violoncello and selections from the Bach C major unaccompanied suite. Other numbers making up the program were a symphonic poem, Juvenius, by Victor de Sabata, Beethoven's Fourth Symphony and excerpts from Wagner's Siegfried.

ELLEN KINSMAN MANN STUDIO RECITAL

From time to time during the season Ellen Kinsman Mann presents her most advanced students in recital—a commendable feature of the Mann training. On February 23, Doris Mason Morand, contralto, sang a most ambitious program

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before a large audience at the Mann studio. Such composers as Haydn, Handel, Brahms, Strauss, Debussy, Charles Wakefield Cadman, Grant-Schaefer, Hageman, John Alden Carpenter, and several other Americans were represented on Mrs. Morand's program and beautifully interpreted by the contralto. Clear enunciation, artistic style and keen musical feeling make Miss Morand's singing a pleasure to listen to. She showed the result of the excellent training received at the hands of Mrs. Mann, one of Chicago's busiest and best known voice teachers.

RENE LUND AS SPECIAL SOLOIST

On February 14, Rene Lund, baritone, appeared as special soloist at the Rogers Park Baptist Church. This was his third return engagement as special soloist.

CECILE DE HORVATH IN CHICAGO RECITAL

Cecile de Horvath, pianist, has been engaged by Maude N. Rea, local manager, for a Chicago recital at Kimball Hall, March 11. Tickets are selling so rapidly that Mme. de Horvath, in all likelihood, will have a sold out house.

PHILADELPHIA ORCHESTRA INVADERS CHICAGO

Review of the Philadelphia Orchestra's concert at Orchestra Hall, February 24, appears in the editorial columns of this issue.

FRANCESCO DADDI ENJOYED VACATION

Francesco Daddi, voice teacher, has returned from a two weeks' vacation spent in the East. Mr. Daddi, who has decided to keep his studio open this summer, felt that a mid-winter vacation was due him after working as assiduously as he has. He went to Boston, New York City, Washington and Cleveland, where, besides renewing many friendships, he also heard several Chicago Civic Opera Company performances, which he reported were as well presented on the road as at home. Mr. Daddi has brought to the fore in the past few years many young singers, several of whom are members of the Chicago Civic Opera, and many making names for themselves as concert singers, recitalists; others are making their mark in pedagogical lines.

FREDERIK FREDERIKSEN'S SYMPHONY CLUB

Frederik Frederiksen presented his Symphony Club in an interesting concert at Lyon & Healy Hall, February 13. In his Symphony Club Mr. Frederiksen has developed a fine ensemble body, capable of presenting well blended, colorful work. Mendelssohn's Fingal's Cave Overture, and numbers by Bruch, Ole Bull, Grieg, Wuerot, Wieniawski, Sibelius, Wolf-Ferrari and Halvorsen were well played and received the enthusiastic approval of the many listeners on hand. Samuel Porges, artist-student of Mr. Frederiksen, gave fine account of himself in the solo portion of the Bruch concerto.

ALEXANDER-ABERNETHY STUDENT ACTIVITIES

An informal tea and musicale was given by Elsie Alexander of Bush Conservatory, for her pupils on February 21.

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Those taking part in the program were the Misses Branscome, Pilgrim, Hillier, Campbell, Hiltman, Jonczyk, Beamer, Jurgenson, Blomfield, and Messrs. Nelson, Kruf and Estes. They were assisted by Miss Armstrong, soprano, and Kee Loo, tenor, pupils of Emerson Abernethy, also of Bush.

Elmer Hess, tenor, pupil of Emerson Abernethy, was soloist at a concert given by the Fortschritt Society at Wicker Park Hall on February 14. George Johnson, baritone, another Abernethy pupil, was heard in recital at Bush Conservatory on February 27.

AMERICAN CONSERVATORY NOTES

For the regular Conservatory recital on February 27, members of Henry P. Eames Ensemble Class gave the program.

Erwin Wallenborn, pianist, artist-pupil of Allen Spencer, was one of the soloists with the Chicago Civic Orchestra, February 28. He played the Liszt A major concerto.

John J. Hattstaedt, president of the conservatory, is spending a month in Los Angeles, Cal.

George G. Smith, baritone, artist-student of the conservatory, is soloist at the North Shore Baptist Church and is filling a number of club and banquet engagements this winter. He was engaged to fill a week's engagement at the Capitol Theater in Davenport and also a week's engagement at Lyon & Healy Hall, Chicago.

Margaret M. Streeter, a leading authority on public school music work and lecturer on music appreciation, has been engaged to teach at the American Conservatory during the summer term of 1926. Miss Streeter has been in the employ of the Educational Department of the Victor Talking Machine Company as lecturer on music appreciation for the past eight years.

The Conservatory Students' Orchestra is rehearsing each week and preparing several excellent programs to be given this spring. They will give a concert at Orchestra Hall in April.

WILLIAM AND ALICE PHILLIPS HAVE MANY DATES

William and Alice Phillips, baritone and soprano, are filling a number of dates this month. They will give a joint recital for the St. Cecilia Society of Grand Rapids (Mich.) on March 2, and the Northwestern College of Naperville (Ill.) on March 26; the Glen Ellyn Woman's Club on April 6, and they will appear as soloists with the Bush Conservatory Symphony Orchestra on March 22 at Orchestra Hall. Mr. Phillips is booked to sing Elijah at the First Congregational Church on March 7, and will be soloist with the Springfield Symphony at Springfield (Ill.) on March 19.

CARL CRAVEN A BUSY ARTIST

Carl Craven, tenor, will share a program with his artist-pupil, Irene Cox Banger, soprano, under the auspices of the Civic Music Association, at Calumet Field House, March 7. Mary Ruth Craven will assist at the piano. Mr. Craven is engaged for two concerts at Rockford (Ill.)—April 1, before the County Teachers' Institute, and April 2, before the Graded and High Schools combined.

The Illinois Central Choral Society of eighty voices, directed by Carl Craven, was heard March 2, at Hyde Park Y. M. C. A. Other dates include: March 11, at Midway Masonic Temple, and March 18 at Y. M. C. A. Hotel.

SYMPHONY CONCERT; WALTER GIESEKING, SOLOIST

Greater disappointment or disapproval, or a more icy reception than that with which the Paul Hindemith's concerto met at the Chicago Symphony's concerts of February 26 and 27 has not been registered here in many a season. At the conclusion of the number one felt that the symphony patrons were on the verge of hissing, so provoking is the number. The solo part was played by Walter Giesecking, who made his bow to Chicago on this occasion. It seemed unfortunate that an artist of Mr. Giesecking's ability and standing should waste his time and talent on such an unworthy composition. He was happier with his second solo—the Mozart concerto in A—which he played to the queen's taste, thereby greatly

impressing his hearers, whose vehement applause was the just reward for such beautiful playing.

The balance of the program included Goldmark's In Springtime overture, and Brahms fourth symphony.

BUSH CONSERVATORY ORCHESTRA AND CHORUS

One of the largest and most important student performances given by a music school in Chicago in recent years is scheduled for March 22 at Orchestra Hall, when the Bush Conservatory Symphony Orchestra and the Conservatory Chorus of over one hundred voices will present Rossini's Stabat Mater and a general orchestral program, at the second concert of the conservatory series this season. Four members of the Bush Conservatory faculty will assist the young musicians in the presentation of the program—Alice Phillips, soprano; William Phillips, baritone; Fredericka Downing, contralto, and David Duggan, tenor, who will take the solo parts in the cantata.

The Class of 1926 of Bush Conservatory elected the following officers last week: president, William Young, of Tennessee; vice-president, Ruth Metcalfe, of Mississippi; secretary, Sarah Russel, of Illinois, and treasurer, Bernard Helfrich, of Illinois. The graduation exercises of the class will take place on May 27.

JEANNETTE COX.

BOSTON

(Continued from page 34)

mann; three preludes, an etude, ballade, nocturne, mazurka, and valse of Chopin. To the playing of these pieces Mr. Gabrilowitsch brought his fine command of touch and tone, his intellectual penetration, his command of style and his sensitive, poetic spirit. It is to be regretted that an artist of such rare powers is heard so seldom in local concert halls.

IGNACE HILSBERG IN BOSTON DEBUT

Ignace Hilsberg, pianist, gave a recital, February 16, in Jordan Hall. Mr. Hilsberg is to be commended for his unbacked list of pieces. His program included Liszt's arrangement of the prelude and fugue in A minor of Bach; transcriptions by Siloti, Brahms and Pabst, of pieces by Purcell, Bloch and Tchaikowsky respectively; a pastorella and capriccio of Scarlatti; the colorful and masterfully written Java Suite, first part, by Godowsky, and the twenty-four preludes of Chopin. Mr. Hilsberg made an excellent impression on his large and warmly appreciative audience. His tone is generally of a beautiful quality, his technic adequate, indeed brilliant when brilliance is required. A musician to his finger-tips, his playing was characterized by fine phrasing and uncommon clarity. To these qualities, moreover, he adds emotional understanding—witness his admirable differentiation of the various moods in the ever welcome preludes of Chopin. Mr. Hilsberg was obliged to lengthen his program. It is to be hoped that he will be heard here again in the near future.

ELIZABETH DODGE-DERBY GIVES RECITAL

Elizabeth Dodge-Derby, soprano, gave a recital, February 16, at Steiner Hall. With the able assistance of George A. Brown, cellist, and Howard A. Slayman, pianist, Mrs. Derby disclosed a voice of agreeable quality and generous range, together with musical intelligence in operatic airs from Gounod and Mozart and pieces by Handel, Pessard, Hue, Bayly, Reimann, Strauss, Brahms, Loewe, Burleigh and Guion.

GRACE CHRISTIE DANCES

Grace Christie gave a series of highly enjoyable character sketches with Benda Masks and "lyric drama dances," February 17, at the Copley Theater. She was ably assisted by Edwin Strawbridge.

AIDAN REDMOND SINGS

Aidan Redmond, baritone, familiar to radio audiences, gave a recital February 18, at Steiner Hall. Mr. Redmond, who was a winner in a contest under the auspices of the State Federation of Music last spring, revealed a warm, expressive voice of good range which he directs with vocal skill and musical intelligence, and also clear diction in a program that included an operatic aria from Gounod, old airs by Handel and Beethoven, English and Irish folk songs and pieces by Cyril Scott, Crawford, Messager, John Prindle Scott, Reddick, Fisher, Curran and Taylor. Mr. Redmond has the makings of an interesting concert singer if he will but acquire a command of style and apply his imagination in divining and transmitting the emotional significance of text and music.

HAROLD SAMUEL PLAYS BACH

Harold Samuel, pianist, gave the first of a series of three recitals, February 19, at Jordan Hall. Mr. Samuel's program was devoted entirely to music of Bach—the toccata in G minor, French suite in F major, three preludes and fugues from the forty-eight, fantasia and fugue in A minor and Partita in C minor. Mr. Samuel proved himself again to be not only a pianist of admirable technic and musical gifts but also an artist of rare understanding and power. Surely there are very few pianists who can keep Bach vivid, interesting and ever-sung throughout a whole program as can Mr. Samuel. The English pianist returns for a second concert Saturday afternoon, March 6, at Jordan Hall.

J. C.

Haydn Choral Society Plans Interesting Trip

The Haydn Choral Society, one of the most successful choral organizations of Chicago, which recently gave a very interesting concert of American music at Orchestra Hall there, is planning a tour of England, Wales and Scotland, with the possibility of a trip to Paris.

The chorus expects to start the last week of June, 1927, giving several concerts on the way to New York, and about ten concerts on the other side, taking from five to six weeks for the trip.

While the Society will raise a part of the money necessary for the trip through concerts and other sources, the members expect to pay a considerable part of the expense individually and have recently started a monthly savings account with The Harris Trust Company, of Chicago, each member having an individual account, the whole to be known as the Haydn Choral Society savings account, and in this manner raise the amount necessary for the trip.

The Haydn Choral Society has made numerous trips to different parts of the United States, the largest being to San Francisco during the Exposition, but this is expected to be the most extensive and enjoyable trip undertaken by them.

Singers interested in such a trip can obtain information from the director, Haydn Owens, 421 Wabash Avenue, Chicago.

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Every MONDAY and THURSDAY morning at 11:30 a. m. the MUSICAL COURIER goes on the air for fifteen minutes (H. O. Osgood, Associate Editor, announcing) to give you the latest news about concerts, artists and the musical world in general.

MUSIC ON THE PACIFIC SLOPE

SPOKANE, WASH.

SPOKANE, WASH.—The Monday Musical Club was entertained at luncheon by Dorothy Turnbull, violinist, of Spokane. Mrs. Merton Hoyt had charge of the program. First part was devoted to a paper on the lives and compositions of two American composers, Chadwick and Mary Turner Salter, and a review by Mrs. Hoyt of The Polyphonic Element in Music by Gherkins, which was illustrated by Helene Adams, Dorothy Turnbull and Florence Waterhouse, with violins and piano. Vocal soli by Mrs. E. R. Swick; piano solo by Mrs. R. S. Matthews; vocal duet by Mrs. R. S. Matthews and Mrs. L. J. Harman, and piano duet by Belle Harpole and Mrs. R. S. Matthews were given.

Lynn Salisbury's pupils presented a fine musical program to a large and enthusiastic group.

On February 16, at Norfolk Hall, the Musical Arts Society presented an unusual program with vocal soli by Mrs. Floyd More, accompanied by Hildegard Guth Presley, organist of Our Lady of Lourdes Cathedral; also the Columbia Ladies Trio—Lillian Vinther Gordon, violin; Vivian More Bale, cello, and Mrs. Floyd More, piano.

The Spokane Women's Club gave a musical program recently at which Mrs. Wade Corbet, Mrs. R. J. Zell, Elva Hindman, Mrs. William More, Mrs. W. E. Barnhart, Mrs. Robert Rich and the Mammy Trio took part, with Mrs. A. J. King and Mrs. W. H. Swingler, accompanists.

The Mendelssohn Club offered its second program of the season, February 9, under the leadership of Prof. Frank J. Tattersall, organist of the First Presbyterian Church and one of Spokane's best known musicians. The Mendelssohn Club has a membership of about 100 special singers and the program was finely rendered to a large and appreciative audience.

January 31, Stainer's cantata, The Daughter of Jairus, was presented at the Westminster Congregational Church by Judson Waldo Mather, director and organist, it being one of the series of vesper musicales. In addition to the regular large vesper chorus of the church, the following soloists took part: Mrs. L. L. Parent, soprano; Mrs. W. B. Geiter, alto; Jesse Bucholz, tenor, and E. B. Devoe, bass, the Westminster Ladies' Quartet, and Irvingard King, pianist, who played the Mendelssohn concerto in G minor, with the orchestral accompaniment played by Mr. Mather on the organ.

The month end concert of the chorus choir of the First Baptist Church, under the direction of Paul Gelvin, was finely rendered to a large and appreciative audience. In Spokane musical circles, Prof. Gelvin is coming more and more to the front with the high character of his soloists and music.

The choir of the Centenary Methodist Episcopal Church gave a short musical program under the direction of Bessie B. Thomas with Faery Wallace as accompanist. The program included, beside the choir numbers, a violin obligato number by Amy Sharr.

Will Maylon, of the Maylon Players, offered a fine prize of a two foot loving cup to the best Old Fiddlers in Spokane of sixty years and over. The house was packed. Five performers took part, four men and one woman, but the woman, Mrs. D. F. Ford, won the Inland Empire contest and secured the prize.

A find of this season was by Nick Pierong, the manager of the Pantages Theater, when he discovered Winnifred Rhodes. She plays three instruments but has made a wonderful record as an organist.

J. DE W.

PORTLAND, ORE.

PORTLAND, ORE.—Willem van Hoogstraten, appearing before another sold-out house, led the Portland Symphony Orchestra to victory on February 15. The program was made up of three numbers—Paul Dukas' orchestral scherzo, L'Apprenti-Sorcier; Beethoven's concerto for piano and orchestra, No. 4, in G major, and Rimsky-Korsakoff's symphonic suite, Scheherazade. Harold Bauer, pianist, was featured in the concerto, and he, as well as Mr. van Hoogstraten and his men, gave unalloyed satisfaction. Nowadays the orchestra sounds like a huge well tuned organ. Conductor van Hoogstraten is filling the Public Auditorium from top to bottom.

The Apollo Club, under the efficient direction of William H. Boyer, presented its fiftieth program on February 18, drawing a large and enthusiastic audience. Decidedly interesting was The Nun of Nideras (Dudley Buck), which the chorus and Arthur Johnson, tenor, sang with telling

effect. Mr. Johnson, who is a new member of the club, also contributed several solo numbers. He has a beautiful voice. Incidental soli were offered by J. Scott Milne, baritone, and Harold W. Moore, bass. There were four accompanists—Edgar E. Coursen, Wm. C. McCulloch and May Van Dyke Hardwick, pianists, and William R. Boone, organist.

Beniamino Gigli sang in the Public Auditorium on February 11, and the large audience went wild with enthusiasm. The tenor, who was presented by Steers and Coman, had the able assistance of Rosa Low, soprano, and Vito Carnevali, accompanist.

Susie Michael, local pianist, and Misha Gegna, Russian cellist, gave a successful concert in the Pythian Hall, February 11. They make a fine combination.

J. R. O.

BERKELEY, CAL.

BERKELEY, CAL.—The Brahms Symphony No. 2, in D major, was the major composition presented at the second concert of the season by the California Music League Orchestra at Harmon Gymnasium, February 4. Liszt's symphonic poem, Les Preludes, was also played. Phyllida Ashley, pianist, was guest artist, appearing in brilliant form in the Paderewski concerto. Dr. Modeste Alloo, professor of music at the University of California, conducted in his usual effective and musicianly manner.

The Berkeley Piano Club gave programs on February 3 and 17, the first of Slavic music, the second of Spanish. Seta Stewart, Virginia Graham, Mrs. John Chandler, Mrs. Herbert Avery, Mrs. J. G. Berryhill and Mrs. William Sellaender were among those appearing on the programs.

Stella Samson and Elwin Calberg, pianists, were presented in recital by Elizabeth Simpson.

H. M. R.

REVIEWS AND NEW MUSIC

(Continued from page 43)

(G. Schirmer, Inc., New York)

Sunshine, song, by John R. Wolf.—This song is set to words by Harold E. Wands and is called a song of hope. It is an exceedingly beautiful composition with a pleasing combination of great technical skill and genuine emotion and inspiration. The harmony is charming and the vocal part is written in such a manner as to offer good opportunities to the singer for intimate expression and vocal display. It is not what would be called a difficult work, yet it is suitable for recital purposes and is sure to prove popular with audiences. Mr. Wolf is to be congratulated upon having created something that will make an immediate success and will live.

Mosquitos, a concert caprice for violin, by Dezzo D'Antalfy.—This new composition by Mr. D'Antalfy is dedicated to Jascha Heifetz and if it is to be played by that great master it will no doubt win an extraordinary success. It reminds one a little in its general design of the famous perpetual motion entitled The Bee, by Schubert. It evidently has the same general intention and it imitates the sound so familiar over in Jersey with great fidelity. It is needless to say that the violin part presents very considerable difficulties and only skilled artists will be able to play it satisfactorily. At the same time it will prove to be a very fine study for advanced students, who will find it not only beneficial but also pleasurable.

Christmas Eve at Sea, song, by Frederic Ayres.—This is a very original work with a curious design in the accompaniment, which continues almost without interruption through the entire first part and is varied toward the end. The music is modern but not excessively so, and the meaning of the text by John Masefield very faithfully carried out.

The Star of Hope, song, by Oley Speaks.—This is called A Christ-child legend and the words are by Frederick H. Martens. The music is in the nature of a lullaby and is quite simple and as effective as one expects the music of this popular composer to be.

(Carl Fischer, Inc., New York)

A Song of You, by Charles Wakefield Cadman.—The words of this song are by Henry Christian Warnack. It is a love song with a very flowing melody in twelve-eighths time. The tune is very pretty, as simple and attractive as most of Cadman's tunes are, and is very well set for the singer. The song is likely to be one of this popular composer's real successes.

Three songs, by Walter Henry Rothwell.—The titles of these songs are: Der Tag ist Trüb, Folk Song, A Winter Lyric. The poems of the last two are by Louis Untermeyer, who also made the English version of the German of the first by Anna Cohn. Mr. Rothwell is better known as a great conductor, especially of Wag-

UNCLAIMED LETTERS

The MUSICAL COURIER is holding letters addressed to the following persons. Any information concerning their whereabouts will be appreciated.

Hinkle Bercus	Arthur F. Kilbe
Guglielmo Carusson	Christine Langenhan
Louis Chartier	Maryann Liast
Mme. Emma Fitzmaurice	Arthur Reginald Little
Genia Garda	Thaddeus Loboyko
Anna A. Garrett	Harold Loring
Alexander Goldberg	Josef Martin
Louis T. Gruenberg	Heleen C. Moller
Hawaiian School of Music	Mr. A. Patricola
Mrs. Marie Hilger	Mme. Virginia Choate Pinner
Vivian Holt	Alberto Terrasi
Helene Kanders	Mrs. Nina K. Warner
Rev. Meyer Kanewsky	Princess Watawaso

nerian opera, than as a composer, but he shows himself here to be a creator of fine attainments with a decided gift of melody and great skill in simple expressiveness. This first song is a most unusual composition. The accompaniment is almost entirely without harmony, the harmonic background being expressed by a single sustained tone in the right hand, the left hand playing the melody in unison with the voice. The effect is extraordinarily fine and one does not hesitate to predict that this work will be a lasting success.

The Folk Song is of an entirely different nature. Although the tune is simple enough and in the nature of a folk song the accompaniment is brilliant and finely developed. This also is an excellent song. Finally the last of the three is of a character that reminds one a little of Hugo Wolf in its treatment, very descriptive in the accompaniment, and full of the character of the winter time.

Five Piano Compositions, by Anton Bilotti.—They are entitled: Prelude Fantastique, Spanish Dance, A Night in Granada, Prelude No. 1, Elfin Dance. This music is finely pianistic not particularly modern in character and evidently in every case intended to be of a descriptive nature. There is perhaps too much attention paid to pianistic effects, but this will please pianists and may possibly also attract the public. It shows Mr. Bilotti to be an interesting composer with ideas and ability to carry them out.

(Enoch & Sons, New York)

Everywhere I Go, song, by Easthope Martin.—This work is selected from the collection entitled Four Pastorals, published in 1922. It is the fourth of that set and has already proved its merit by winning widespread success. It needs no further commendation at this time.

Wander-Thirst, song, by Landon Ronald.—This is the fourth of the set that was published in 1923 under the title of Song Fancies. It is in Ronald's very interesting style, extremely well written and expressive. Whether or not it has already won a success this reviewer cannot say, but at least it has the appearance of a song which should be popular with high class audiences.

(J. & W. Chester, Ltd., London)

Quatre Poemes, four songs extracted from Alcohol by G. Appolinaire, the music by Daniel Ruyneman.—It seems funny that a poet by the name of Appolinaire, the famous spring water, should write a set of poems called Alcohol, but so it appears, and Mr. Ruyneman has set to them the most extraordinary looking and sounding music that it is possible to imagine. The titles are as follows: Hotels, L'Adieu, A la Santé, La Tzigane. The music has neither bar-lines nor rests, at least there are very few rests. After the first clef signs, the staves have no beginnings and no endings. There is no key signature, and the music itself is full of the most mysterious harmonic effects. It is to be recommended to some of our modernistic societies. The average American audience would go mad with delight on hearing it.

(White-Smith Music Publishing Co., Boston)

Three Bagatelles for string quartet, by Joseph F. Wagner.—The titles are: Review of the Tin Soldiers, Magic Lantern, Ballet of Dolls. The music is printed both in parts and in score, and the score has a complete piano reduction underneath the string parts for rehearsal purposes. The music is intended for young players, and the string parts are written in the first position throughout. The parts are made like regular orchestra parts with all of the usual orchestra signs. For educational purposes this music is to be highly commended.

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ACROSS THE COUNTRY

Baltimore, Md. (See letter on another page.)

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Greeley, Colo.—The Philharmonic Orchestra, under the direction of J. DeForest Cline, gave a splendid recital of interesting numbers at the Sterling Theater recently. Rev. Samuel E. West, with Mrs. C. E. Southard as accompanist, was the soloist.

Montreal, Can.—Alexander Brailowsky was heard in the Ritz-Carlton Hotel, February 4, in a piano recital which incited much enthusiasm in those who heard him. He gave a program of unusual merit and delighted all with his interpretations of Beethoven, Chopin, Debussy and others. T.

Portland, Me.—Reinold Werrenrath, baritone, and Yolanda Mero, Hungarian pianist, were splendid attractions for the first of the Steinert series. Mme. Mero rendered a program of great distinctiveness and Mr. Werrenrath's full tones were very delightful.

John Barnes Wells, tenor, was soloist at a fine concert given by the Woman's Choral Society at Frye Hall, under direction of Rupert Neily. Mr. Wells is an old favorite and gives much pleasure always.

Charles R. Cronham, Municipal organist for the Kotschmar Memorial organ, is following the same plan this season as last for his Sunday afternoon program which are free to all. L. N. F.

Potsdam, N. Y.—The fifth organ recital took place in Normal Auditorium on February 14, Helen M. Hewitt, organist. A cantata, "The Slave's Dream," was included on the program, rendered by the Phoenix Club, under the direction of Helen M. Hosmer, with Wallace Doubleday as soloist. A.

Portland, Ore. (See Music on the Pacific Slope.)

Quebec, P. Q., Can.—A concert arranged by and given under the Auspices of the Quebec Ladies' Musical Club, January 27 at the Chateau Frontenac, proved one of the most interesting of this season. Artists of Montreal were Armand Gauthier and Mary Campbell Little, who showed great talent in the rendering of different selections. A group of songs by Ida Donohue of Quebec were pleasing to the audience. E. G. L.

Reading, Pa.—On February 7, Dr. Walter Heaton, organist and choirmaster of the Memorial Church of the Holy Cross, celebrated his thirtieth anniversary of his musical leadership in the church. B.

Seattle, Wash.—Vera Willis Ullo, pianist, recently gave a concert at the Scottish Rite Temple where she created a

deep impression on her hearers. She also appeared the following evening at the Woman's Club house. This artist is talented not only as a pianist but also as a composer. She has been giving a rare classic program to Seattle free over the radio, recently.

St. Louis, Mo.—The Civic Orchestra of St. Louis, Ellis Levy, conductor, gave a concert on February 12 in Soldan High School Auditorium, with Blanch Skrainka, soprano, as soloist. A feature of the concert was the prelude to act two of the operetta, "Once Upon a Time," by Elmore Condon, conducted by the composer. S.

Spokane, Wash. (See Music on the Pacific Slope.)

Tallahassee, Fla.—The High School auditorium, now being used until the completion of the College auditorium, was filled with enthusiastic students at the Flonzaley Quartet concert, February 5. After many recalls the quartet played the following encores: Drink to Me Only With Thine Eyes, Irish Cradle Song, Largo from American Quartet by Dvorak and Nocturne by Borodin. O.

VIOLA COURSE AT CURTIS INSTITUTE

Nine Pupils Enrolled for Specialized Study Under Direction of Louis Bailly

The department for specialized study of the viola at the Curtis Institute of Music in Philadelphia was organized with the inception of the Institute in the fall of 1924 and was the first course of its kind to be offered in the United States. Nine pupils are now enrolled under the direction of Louis Bailly, the well known French virtuoso and ensemble player, who is putting into practice ideas which he has long held. Mr. Bailly maintains that viola technique and violin technique are not one and the same thing, that the problems of the viola player are of peculiar difficulty. This is due to the size of the instrument, which demands especially equipped players as to physique, possessing an unusual combination of strength and dexterity. These are made necessary by the increased demands of present day composers, who are writing more and more difficult scores for the viola, both as an ensemble and a solo instrument. In addition to special instruction in viola technique and ensemble playing offered under Mr. Bailly, there are also opportunities for orchestral practice, theory and general cultural courses, comprised in the courses.

Three only of the pupils whose pictures appear in the group on the front page of this issue of the MUSICAL COURIER are native born Americans, and all but one are of foreign parentage, Italian, Hungarian, German or Hebrew. Ages vary from that of young boys to professional musicians. Strangely enough, in but two cases are there other musicians in their families. All of the pupils began their studies with the violin and their selection of the viola seems to have been in most cases fortuitous. "I took it (the viola) up," says one, "to help out in quartets and became so interested,

I decided to specialize." Another says, "My teachers all thought I was better built for the viola and I wanted to study with Louis Bailly. And one modestly says: "I began to study the violin in Russia, but I can play almost any instrument. I want to become an artist on the viola."

Beyond special fondness or fitness for the viola, it is also apparent that some of the class realize that there is a better future for a first class violist than for a violinist who must meet fierce competition.

Mr. Bailly is himself a first prize man of the Conservatoire de Paris and has had an exceptional career as ensemble player both in Europe and in the United States, with the Capet and Flonzaley Quartets. At present he is a member of both the Curtis and the Mischa Elman Quartets.

As soloist, Mr. Bailly first appeared in this country at Mrs. F. S. Coolidge's Berkshire Festival, where he introduced to the public Ernest Bloch's suite for viola and piano written especially for him, in competition for the prize offered by Mrs. Coolidge for a composition for the viola and piano. He has also played as soloist with the National Symphony Orchestra and the Friends of Music under Mr. Bodanzky, The Philadelphia Orchestra under Mr. Stokowski, and more recently in a recital of his own composed entirely of works written originally for the viola, a program unique in the concert annals of this country. The viola which Mr. Bailly uses and which appears in his picture is an unusually fine one by Gasparo da Salo, the inventor of the violin, and is an example of the highest style of that maker, whose violas remain unexcelled today. Although made almost 400 years ago, the beauty of tone in its depth and richness is still perfect and has been admired by hearers all over the United States in the hundreds of concerts which Mr. Bailly has played in this country. In fact, the voice of Mr. Bailly's "Gasparo," as the instrument is fondly called by its admirers, is that of a beloved and familiar friend to many a concert goer throughout this land.

Activities at the Cornish School

The Cornish School of Music, Seattle, with the largest enrollment it ever had, is busier than ever before. Along with the studies, there are the regular lists of school entertainments. Among those for February were a recital by vocal pupils of Mary Louise Weeks of the faculty, on February 12; Masse's opera comique, "The Marriage of Jeannette," by advanced pupils under the direction of Jacques Jou Jerville of the vocal faculty, on the evening of February 18 and 19; and a recital by the junior and intermediate departments, on February 20.

Benefit for Joseffy's Daughter

Helen Joseffy, daughter of the late Rafael Joseffy, has been in poor health for some time and in need of funds. The New York Trio therefore will devote to her the proceeds of its next subscription concert at Aeolian Hall on March 15.

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

THE BUNK OF 1926

Clever enough to move down on Broadway is The Talbot production of The Bunk of 1926, which had a successful opening last week at the Heckscher Theater at Fifth Avenue and 104th Street. The sketches and lyrics are from the pen of Percy Maxman and Gene Lockhart, to whom credit for the catchy music also goes, and who walks off with many of the honors in the performance. Additional music is supplied by Deems Taylor and Robert Armbruster.

There is some excellent dancing in the show, which has been staged by Adrian S. Perrin. Mr. Lockhart aroused considerable humor with his singing of his own song, Bunk, early in the show. Other songs that went well were: The Way to Your Heart and A Modest Little Thing, well sung by Ruth Tester, for which Mr. Lockhart also wrote the lyrics, as well as the music. Toward the end of the evening this versatile young man, Lockhart, provoked renewed laughter with his "impassioned address," Vote for McGuff. The show is a clean one—lively and peppy—with good music and a hard-working cast, and is well worth seeing.

THE MARK STRAND

Last week many thousands of people waited in the lobby before it was possible to gain admission to the Mark Strand Theater, this being due partly to the fact that Sydney Chaplin was to be seen in his latest cinema production. Oh, What a Nurse! but undoubtedly the excellent surrounding program also had its share in attracting the large audiences. Melodious selections from Thomas' opera, Mignon, were played by the orchestra under the direction of Carl Edouarde, and both orchestra men and conductor won rounds of applause. Following the Topical Review came another and brilliant edition of The Mark Strand Frolics, conceived and produced by Joseph Plunkett. Pauline Miller sang with excellent diction Tulip Time, following which Mlle. Klemova and M. Daks gave a delightful Wooden Shoe dance, concluding with the assistance of the ensemble. Appropriate scenery was furnished for this number, making the entire effect thoroughly enjoyable. In fact, the majority of the scenic effects at the Mark Strand are worthy of commendation. Bernard De Pace, who appears to be getting even more popular with Strand audiences, again displayed his virtuosity in several mandolin selections. Rita Owin was enthusiastically received in her comic songs and dances, and the "frolics" came to an end with some peppy jazz music played by the Collegians, for which a school room setting was furnished.

Sydney Chaplin, as in two of his preceding pictures, assumes the role of a woman in part of Oh, what a Nurse! The popularity of the brother of the famous Charlie is growing by leaps and bounds.

THE CAPITOL

There were so many delightful features in the Capitol program last week that it is difficult to summarize them all in the little space allotted this review. Deserving of first mention, however, was the particularly fine performance of the excerpts from Victor Herbert's Natoma played by the orchestra. There is little one can add to what has already been said about the superb work of these musicians under the able guidance of Mr. Mendoza. Not anywhere on Broadway is there an orchestra to surpass it, and that the audiences each week delight in its beautiful renditions is amply proved by the vociferous applause on each hearing. The second musical offering was the familiar and always inspiring Elegie by Massenet, sung on this occasion by Celia Turrill, the possessor of a mezzo-soprano voice of very good quality. Next came the Dixie Jubilee Singers accompanying a series of southern views presented under the title of "Deep River," the songs rendered included negro spirituals and southern melodies more or less familiar to everyone. Enthusiastic applause also followed a really masterly performance of a cello solo—Schumann's Traumerei—played by Yasha Bun-chuk, with orchestra accompaniment. A set of four dances by Doris Niles and the Capitol Ballet, called Spanish Rhythms, seemed to be enjoyed, and the usual organ solo at the end completed another of the Capitol's extraordinarily fine program.

The feature picture was Ibanes' Torrent, starring Greta Garbo, new to the films, and Ricardo Cortez, a veteran of the movies. This was extremely fine from beginning to end, particularly Cortez' acting, even though he aged too rapidly in the last chapter. Miss Garbo made a fascinating Leonora. The Capitol Magazine was interesting, as usual.

THE RIVOLI

An unusually interesting program was given at the Rivoli last week. First a few words must be said for the feature picture, Sea Horses, with Jack Holt and Florence Vidor as the stars. Some of the scenes, particularly that of the typhoon, were extraordinary bits of photographic art.

The main feature in the musical program was Great Moments From Grand Opera, with musical arrangements by Nat Finston, general music director. The first offering was the Prayer scene from Cavalleria Rusticana, with Freda Weber and Fauna Gressier alternating in the roll of Santuzza and assisted by the ensemble of considerable size. The second was the Miserere from Il Trovatore, with Margaret Ringo and Leonora Cori alternating as Leonora and Ceasar Nesi and Georges Dufranne alternating as Manrico; these excellent singers were also assisted by the ensemble. The last was the Prison Scene from Faust. Again Mr. Dufranne and Mr. Nesi alternated as Faust and the Marguerites were Misses Cori and Ringo, and the Mephistopheles were Arturo Imperato and Carl Bitterl. While this form of entertainment is not new for a motion picture theater of the high artistic standing of the Rivoli, still there was a sincerity and vocal color given to these portrayals that proved highly enjoyable to the large audiences throughout the week.

The overture, under the direction of Joseph Littau, musical director and conductor, by the Rivoli Orchestra, was the ever

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delightful and familiar Southern Rhapsody. This was followed by one of the Famous Music Master Series, Stephen Foster. The quartet which accompanied the film was composed of Walter Pontius, tenor soloist; Herman Aschbacher, Benjamin Landsman, and Carl Bitterl, making the number a thoroughly educational and instructive one, aside from its artistic value. Harold Ramsay, Rivoli organist, was heard in a selection entitled A Ballad of the Sea. And still another number, A Castilian Fantasy, had Jack Holland and Jean Barry, assisted by the Adreinni Troubadours; and of course there were those delightful Rivoli Movievents, always topical and up to date. It has been a long time since any of the large motion picture theaters have offered a more satisfactory program. Beginning with the overture through to the feature, there was not a dull moment.

THE RIALTO

Perhaps the chief feature of the Rialto program last week was the picture, as it served to introduce the lovely Barbara La Marr, whose untimely death, a few weeks ago, caused such regret to a beauty loving public. The Girl from Montmartre was not exactly the sort of picture that an actress might choose to make a final and lasting impression, but it did present, once more, the beautiful star to her devoted admirers. The overture, Delibes Processional, was excellently played by the Rialto Orchestra under the leadership of Irvin Talbot. Walter Pontius, American lyric tenor, displayed a voice of excellent quality in two selections. Restivo, the accordionist, was greeted with much enthusiasm in the unit entitled Charlesmania. This served to present John Gioia, Chappie Kay and Libby Kay, endurance contest winners in that confusing contribution to the art of Terpsichore—the Charleston. Needless to say, the Trio could dance; and Restivo was a wizard with his instrument. Hy C. Geis received his usual large share of applause with his clever appearance at the Wurlitzer, this time playing a most amusing version of Sweet Child. A Wedding in the South Seas, an Aesop Fable and the usual Rialto Cinemevents completed the program.

NOTES

Major Edward Bowes, vice president and managing director of the Capitol Theater, is on a two weeks' trip to Florida, his first vacation in several years. During his absence the radio programs of the Capitol "Family" are being handled by Dr. William Axt, David Mendoza and Tommy Dowd.

The entire company of a Night in Paris, the Shubert production on the Century Roof, were the guests of the Rialto Theater on Tuesday, Wednesday and Friday afternoons of last week to witness the Girl from Montmartre, in which Barbara La Marr and Lewis Stone were the featured players.

Cecil Arden in Helena

The following letter sent to Cecil Arden speaks for itself:

Helena, Mont., January 27, 1926.

Dear Miss Arden:

I know Mr. Roberts has sent you the write-ups of the papers the day following your concert here at the Shrine Temple, and he said also that he had written you a note. I want to take the liberty of writing you, too.

There were fewer programs to be picked up after your concert than any we have ever given. People liked your program and took it home with them. There were none torn up in little bits, proving no one was nervous or bored in any way.

And the nice things that have been said to me since your concert here have done a lot of good. Every one was keenly delighted with your work, your splendid personality, your sincere artistry and your very fine voice. Many are singing the praises of Mr. Nilson, and

I SEE THAT

Josephine Trott is the author of a privately published volume of George Hamlin's life and career.

Walter Henry Rothwell, conductor, has written three songs of individual character.

The viola course at the Curtis Institute was the first of its kind to be offered in this country and is under the direction of Louis Bailly.

Marie Sundelius tells of her interesting Scandinavian tour. The Chicago Civic Opera Company visited Cleveland with success.

The Editor-in-Chief of the MUSICAL COURIER writes of some interesting happenings while on vacation in Europe.

The Prussian Government has voted an annual stipend of 10,000 marks to be known as the Beethoven Commemorative Prize.

The State Opera House in Konigsburg is in financial straits. Edwin Hughes will be heard in an Aeolian Hall concert on March 16.

Paul von Klenau gave the premiere of Bittner's new Mass at Vienna.

Arthur Honneger's Judith has been transformed into an opera, and will be given its first performance at the Opera at Monte Carlo.

Gluck's Alceste has been revived in Paris.

The National Opera Club is to present Strauss' Elektra at its March meeting.

The tenth annual Intercollegiate Glee Club Contest on March 6, in New York, has aroused wide interest.

Grace Kerns sang at the First Presbyterian Church in The Creation, under Dr. Carl; she will become a regular solo member of Dr. Carl's choir beginning May 1.

The Tollefsen Trio is back from its tour to Mexico and the South.

Arturo Gervasi, pupil of James Massell, is winning recognition in opera in Italy.

Gertrude E. Lyons, blind soprano pupil of Marie Van Gelder at the N. Y. College of Music, is frequently heard in concert.

Henry S. Fry, president of the National Association of Organists, is chairman of the organ committee of the Sesquicentennial Celebration.

Charles Stratton has returned from a tour of the Middle West, including engagements with the Boston Symphony Orchestra.

Helen Mennig made many friends at her Aeolian Hall, New York, piano recital.

The National Association of Organists, Henry S. Fry, president, gave a farewell dinner to Dr. Alfred Hollins, departing organist.

The Elshuco Trio will give the fifth in the series of Schubert chamber music concerts at Aeolian Hall on March 5.

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To your continued success,

Sincerely,

(Signed) ARCHIE BRAY.

David Mannes Orchestra Concerts at M. M. A.

A symphony orchestra conducted by David Mannes will give free concerts at the Metropolitan Museum of Art, New York, on the four Saturday evenings of March. An illustrated talk on the orchestra, with special reference to the program of the evening, will be given by Thomas Whitney Surette at 5:15 in the Museum Lecture Hall on the day of the concert.

Szigeti will play Busoni's violin concerto for the first time in America under Bodanzky with the Society of the Friends of Music in 1927.

Marica Palesti will sing for the benefit of the Philharmonic Conservatory of Corfu, Greece.

Judge Sawicki pays tribute to Paderewski, artist, statesman and man.

Francis MacLennan writes some reminiscences of trips and sojourns in Europe.

The Music Supervisors' National Conference is to take place in Detroit, April 12 to 16.

The Newark Music Festival will be held May 5, 6, 7, in the Newark Armory.

Dr. Karl Muck is to conduct again at the Berlin State Opera. Bruno Walter's performance of Mozart's Requiem was highly praised.

Sir Landon Roland's Sunday Orchestral Concerts are continuing with their usual great success.

Elena Gerhardt is a leading favorite in London's concert life. The New York Trio will give the proceeds of its Aeolian Hall concert, March 15, to Helen Joseffy, daughter of the late Rafael Joseffy.

Weingartner's new historical opera, The Apostate, a philosophical study of the hero's heroic and hopeless combat against Christianity, will have its premiere in Germany in the near future.

Schumann-Heink returned to the Metropolitan Opera in Das Rheingold and proved to be as magnificent as ever.

Mrs. Edgar Stillman Kelly announces that the N. F. M. C. is to conduct a National Inter-State Students' Concert in Philadelphia next November.

Paul Althouse will substitute for Ralph Errolle in Atlantic City next Saturday evening.

A new managerial combination—Harry Block and Max Endicoff—has been launched and will handle such artists as Mordkin, Gadske, Elman Quartet, Schintzer, and Russian Symphony Orchestra.

The Metropolitan Opera Company's season in Brooklyn has ended.

Nina Morgana will make her debut as Ophelia to Titta Ruffo's Hamlet at the Colon Theater in Buenos Aires.

Arthur Middleton has been announced as a member of the Bush Conservatory Summer School faculty.

Another American, Milo Miradovitch, triumphs in Belgium as Santuzza in Cavalleria Rusticana.

Lula Mysz-Gmeiner, noted Hungarian singer of lieder, is to make her New York debut at Aeolian Hall on March 8.

Olga Samaroff appeared recently in the Francis Bergen lecture course at Yale University, where she was tendered an ovation.

The Philadelphia Orchestra received a genuine ovation on its visit to Chicago.

Serge Koussevitzky had the degree of Doctor conferred upon him by Brown University at Providence, R. I. Albert Coates conducted the first performance of Boris ever given in Naples, winning notable triumph.

BLOCK & ENDICOFF, NEW MANAGERIAL COMBINATION, PLAN TO PRESENT SOME INTERESTING ATTRACTIONS

Elman Quartet, Germaine Schnitzer, Gadsby and Mordkin and His Own Company Among the Featured Offerings—Russian Symphony to Be Revived

The most recent managerial firm to enter the New York field as purveyors of amusement to the nation is Block & Endicoff, who recently opened offices in the Aeolian Building. Neither Harry Block nor Max Endicoff, partners associated in the new firm, are new to the concert management business. Mr. Block has been well known on the road for years past as advance salesman for many large attractions, and Max Endicoff was for some time the personal representative and manager of Mischa Elman, and formerly music critic for one of the Jewish dailies.

The new firm starts off with something that is new in the literature of the concert management business—a slogan: "Attractive terms for all our attractions."

"But they all say that," objected the MUSICAL COURIER writer.

"Yes—but we do it," said Mr. Endicoff.

The two principal attractions which Messrs. Block and Endicoff will handle for the first season are Mordkin and his Russian Ballet and the Mischa Elman String Quartet. The famous Russian dancer, Mikhail Mordkin, will tour America for the first time at the head of his own company, which will include such well known dancers as Elena Lukom, Pierre Vladimiroff, and Hilda Butsova, presenting elaborate ballets and numerous diversissements never seen here before, all directed by Mordkin himself. The company with orchestra will include forty-five persons, and is handled by the new firm through arrangement with Simeon Gest. As shown by the bookings already made there is great interest in the first American tour of the famous dancer. As soon as it was announced, the Pacific Coast Managerial Triumvirate took it for three weeks.

The Mischa Elman String Quartet, one of the youngest and yet one of the finest, needs no encomium. As the New York Times critic said: "The difficulty in writing of Mr. Elman's Quartet is to avoid the use of superlatives." This is true, and the more remarkable since the quartet is still so young. The personnel, besides Mr. Elman himself, consists of William Shubert, viola; Edwin Bachmann, second violin; and Horace Britt, cello. It is announced that Mr. Elman will make no recital appearances in this country next season; and the only way to hear him will be as soloist with one of the symphony orchestras or with his own quartet.

Block & Endicoff have also undertaken the management of Germaine Schnitzer, for so many years a favorite pianist both in this country and abroad. Miss Schnitzer will be playing in Europe the early part of next season, but is available after the new year, 1927.

Johanna Gadsby, famous opera singer, is coming back to appear in the early part of 1927 under the direction of the new firm. Another soloist is Horace Britt, who is also cellist of the Elman Quartet.

Interesting, too, is the announcement made by Block & Endicoff of their intention to revive the Russian Symphony Orchestra, Modest Altschuler conductor. The Russian Symphony is distinctly missed from New York. To Mr. Altschuler and his men in the old days, there must be given the credit of introducing this city to the masterpieces of the modern Russian school.

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ALFRED QUENSEL
Flutist

EDGAR NELSON at the Piano

Schumann-Heink at Metropolitan

(Continued from page 5)

one appearance. Michael Bohnen looked magnificent as Wotan, but there is a little too much left over from his experience in the movies in both his singing and acting; the role of Alberich, taken by Gustav Schuetzendorf, was better than usual. He is expected to growl gruffly, and finds no difficulty at all in doing so. Rother, one of the giants, is less easy to understand in German than in any other language, whereas Didury as the other, is easier to understand in German. Mme. Nanny Larsen-Todsen was an energetic Fricka. Maria Mueller was not particularly impressive as Freia. The three Rhine Maidens sang tunelessly together. They were Elizabeth Kandt, Phradie Wells and Marion Telva. The scene changes were well handled. The second scene in itself is very bright and attractive. Bodanzky conducted. There was an audience that had bought out every seat days in advance and filled up the standing room on short order. It is not so long ago that Das Rheingold attracted only two-thirds of a house.

Clara Novello Davies Sails

Clara Novello Davies sailed last Saturday on the S. S. Coronia for Europe. She will proceed to London where she will make her headquarters for the present, in all probability returning to New York next fall.

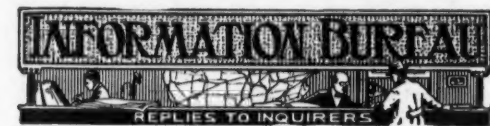
Marica Palesti in Benefit Concert

Marica Palesti, dramatic soprano, will sing at a concert to be given under the auspices of Greek societies, for the benefit of the Philharmonic Conservatory Mantzaros of Corfu, Greece, at the Town Hall on Thursday evening, March 11.

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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

How to Pronounce

Twardowski ...Var-dof-ske CharKahr
CelegaChay-lay-gah ChladniKlahd-ni
CheruChay-roo ChwatalShwah-tahl
ChampeinChahn-pan

CHARLES W. CLARK

"Could you help me regarding a paper I am writing about Charles W. Clark, a famous American baritone? I do not even find his name in the musical biography that I have consulted. Can you tell me where he was born and something about his career?"

Charles W. Clark was born at Van Wert, Ohio, 1865,

according to the English biographical record of musicians, called "Who's Who in Music," published in 1915, that being the second edition. He went to Chicago where he studied with Frederick W. Root. Later, in London, George Henschel and A. Randegger were his instructors. His first appearance at Chicago was with the Thomas Orchestra, and after that time he made six tours of this country. Early in the present century he moved to Paris where he lived for more than ten years. He was the first American to sing at the Conservatoire Concerts in that city and had fifteen or more appearances there. In England he appeared at many of the festivals, and gave more than thirty recitals in London. Besides appearances with the Halle Orchestra, Liverpool Philharmonic and at Birmingham Festivals, he sang with the London Symphony Orchestra. He also made two tours in Italy and one in Germany. He was a great favorite with all his audiences, his interpretation of songs being of a high artistic quality. In fact one of the best known critics in England, in speaking of Mr. Clark's singing, said that "he had never heard any singer whose interpretation of songs was equal to that of Charles Clark," that songs which he—the critic—had heard from other singers, "acquired an entirely new beauty and meaning from Mr. Clark's interpretation and his exquisite art."

He taught while he was living in Paris and he was also one of the most prominent members of the faculty at the Bush Conservatory, Chicago, where he died.

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A Cello by Dominicus MONTAGNANA

having belonged to Mister André HEKKING, the famous Professor of Cello at the National Conservatory of Music at Paris, who has just died, will be sold by auction at Paris the 6th of May, 1926, at the Hôtel DROUOT.

This marvellous instrument of the great Venetian master, covered with a splendid red varnish, belonged first of all to the Colonel STOFFEL, Military Attaché at the French Embassy at the declaration of the war in 1870, where he remained a prisoner till the signing of the peace. It became after the property of Mister Hippolyte RABAUD, Professor at the Conservatory of Paris, Father of Mister Henry RABAUD, the present Director of this Conservatory. At the death of Mister RABAUD Mister CARESSA bought the cello and sold it to Mister André HEKKING, who, during twenty-five years played it in all his concerts.

For all information address Mister Albert CARESSA, who will be the valuer at the sale, 12 Rue de Madrid, PARIS.

DETROIT, MICH.

DETROIT, MICH.—The tenth pair of subscription concerts of the Detroit Symphony Orchestra, given at Orchestra Hall, February 4 and 5, proved an occasion of triumph. Felix Borowski conducted the orchestra in his tone poem, Youth, and was given a warm welcome, for he is no stranger here, while the reception accorded his composition must have been gratifying. Mr. Gabrilowitsch conducted Schumann's overture to Manfred, op. 155, and the Mozart symphony in D major. While the work of the orchestra was excellent throughout, the Mozart symphony was especially appealing.

For the eleventh pair of concerts, February 11 and 12, Joseph Schwarz, baritone of the Chicago opera company, was the soloist. He sang Eri Tu che M'acchiavi from Verdi's Masked Ball and Thou Sublime Evening Star from Tannhäuser for the first group, and was recalled several times. He closed the program with Wotan's Farewell and the Magic Fire Music from The Valkyries. His voice is one of beauty and wide range, while his poise and fine artistry make him a most satisfying singer. He was generous with encores in which he had the able assistance of Margaret Man-

nebach at the piano. The orchestral part of the program consisted of Glinka's overture to Life for the Tsar, Tschai-kowsky's serenade for strings, and Liszt's symphonic poem, Orpheus, and the Mephisto Waltz. Mr. Gabrilowitsch conducted with his accustomed authority, the beauty of the various compositions being fully evoked by his skillful leadership. At the close of the Serenade he was recalled several times, the players being brought to their feet to acknowledge the applause.

For the concert January 31, Victor Kolar presented the following program: prelude to act three, Lohengrin; overture to Mignon, Thomas; Solitude on the Mountain, Svendsen; Præcludium, Jaernfeldt; introduction to act three, The Jewels of the Madonna, and the Fountains of Rome, Respighi. Huddie Johnston, youthful pianist, was the soloist, playing Schelling's Fantastic Suite, and pleased the audience so that she was recalled repeatedly.

February 7, Florian Wittman, violist of the orchestra, played Melody and Bagatelle of his own composition and won much enthusiasm by his excellent playing. The orchestral numbers were the overture to Der Freischütz, Weber; Peer Gynt suite, No. 2, Grieg; waltz, Vienna Blood, Strauss; Andante Scherzo from string quartet, Debussy, and the Dance of the Hours, Ponchielli. The audience appreciated this popular program fully. Mr. Kolar conducted.

February 1, Chaliapin gave his annual recital at Arcadia. His ardent admirers were out in full force to welcome him and he himself was in a jovial and expansive mood so that the program extended to unusual length, with everyone enjoying himself hugely.

Albert Spalding, violinist, gave a recital in Orchestra Hall, February 10. A capacity house greeted him and his varied and artistically rendered program received acclaim.

Ernest Hutcheson was the third artist to appear in the series of morning musicales being presented by Charles Frederic Morse. Owing to the fact that a concert grand cannot be placed in the ballroom of the Book-Cadillac Hotel, where the others of the series have been given, the recital was transferred to the new Players Theater. All that Mr. Hutcheson did had the stamp of the thinking artist and his splendid technique enabled him to do full justice to an exacting program.

A veritable triumph was scored by Leonora Cortez, youthful pianist, soloist at the Sunday concert of the Detroit Symphony concert, February 14. Her playing of the Tschai-kowsky second concerto displayed brilliant technique, fine pedalling and marked interpretative ability. The applause accorded her was the sort that warms an artist's heart and it continued until she had been recalled six times. Jascha Schwarzman, of the cello section, played the Rocco variations of Tschai-kowsky, which won him enthusiastic applause also. Mr. Kolar conducted and for the remainder of the program presented Marche Solenne, Alexander III, suite from the ballet, The Sleeping Beauty, and the overture 1812, all by Tschai-kowsky. Mr. Kolar was also warmly acclaimed.

Jerome Swinford, baritone, gave a recital at Ingleside Club, February 15.

February 16, Charles Wakefield Cadman's operatic cantata, The Sunset Trail, was given at the Women's City Club for the Tuesday Musicales. The cast was as follows: Wildflower, Jane Robinson; Gray Wolf, Marvin Stoddard;

Redfeather and Medicine Man, Charles Jolley; Old Man, John Finch; Chief, Barre Hill; Muriel Magerl Kyle and Lucile Lincoln, sopranos, and Mrs. Joseph M. Crotser, contralto, with Mrs. John J. Mitchell at the piano.

Cameron MacLean, popular Detroit baritone, is making a concert tour of the southern states. J. M. S.

Annie Louise David Well Received in Hartford

The Hartford Woman's Club presented Annie Louise David, harpist, and William Simmons, baritone, with Ruth Percy at the piano, before an appreciative audience on February 1. Both artists were well received, Miss David played three groups of well selected solos and was also heard in a group of four songs sung by Mr. Simmons. Referring to her part of the program, the Hartford Times said in part:

"The Hartford Woman's Club gave a musical yesterday afternoon at the Center Church house under the auspices of the music committee and the executive board. The program was opened by Annie Louise David, who is considered by some to be the foremost harpist in America. She has charmed audiences from coast to coast and her program yesterday was no exception. Miss David played Prelude by Donizetti-Zabel; Fireflies, by Nevin; and the well known To a Wild Rose by MacDowell. For her next series of interpretations, Miss David appeared dressed in full Chinese costume. The mandarin coat which she wore belonged to the favorite wife of the former emperor of China and was sold at an auction when China became a republic. The embroidery on the coat is 300 years old and depicts the history of China from the very beginning. She played A Song From the Far East by Scott; Meeting of Po-Ling and Ming-Toy by Friml; A Chinese Episode (A Day in China) by Lively. These were arranged for the harp by Miss David."

May Peterson Sings to Meadville Audience

ALLEGHENY COLLEGE.—May Peterson was the soprano who scored a veritable success on her recent appearance here in Meadville, Pa., when she presented a delightful program to about five hundred persons in the Ford Memorial Chapel for the fourth number of the Allegheny Concert Course. This singer combines with her exquisite singing a radiating personality and the gift of presenting a sagaciously chosen program, which is another feature responsible for her success. Miss Peterson included on her program songs by composers of various schools and nationalities—English, French, Norwegian, and German—in all of which was revealed her eloquent voice and charm. To her schedule list she had to add ten encores, playing her own accompaniments to several. One of the local papers stated that "Miss Peterson is a finished artist in every respect" and everyone who heard her on this occasion would corroborate this statement, gladly adding spontaneously a great deal more of personal praise. F. D.

Conal O'C Quirke's Summer Master Class

The faculty of Winthrop College, S. C., has secured the services of Conal O'C Quirke, whose tenor pupil, George Gymor, made such a favorable impression at an oratorio performance at the above institution in December, 1925. He will be the head of the vocal department during the course of the master summer classes, June to July, 1926.

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